

MUSICAL AND LITERARY LITERATURE

VOL. I.

NEW YORK, SATURDAY, DECEMBER 4, 1880.

NO. 44.

TOMASO SALVINI.

TOMASO SALVINI was born in Milan on the 1st of January, 1829. His father was a professor of literature in Leghorn, his grandfather a Papal officer of distinction, whose liberal ideas gained for him both the punishment and the glory of banishment. The father of Salvini, worthy child of the exile, had just founded in Leghorn a scientific institute when he became acquainted with a young actress, who afterwards became his wife. For her sake he gave up his position and became an actor. But his happiness was not of long duration. His wife died two years after the birth of Tomaso, who was at once confided to the care of his grandparents, who resided in Florence.

Placed as pupil in the principal college of that city, young Salvini gave promises of a brilliant future; but his studies were soon interrupted by his father, who recalled him from Florence to Leghorn. He had him taught the dramatic art, for which the young Tomaso had already manifested a strong inclination. Gustavo Modena was intrusted with the tuition of the boy destined to become the greatest impersonator of *Othello* and *Macbeth*. The first appearances of Salvini in minor rôles drew such attention from the public and his fellow artists that the manager of the company under whose direction he had been placed soon intrusted him with more important parts. His master, Modena, often said: "Salvini is the only pupil of whom I really feel proud." Indeed, it is rare to find an actor as young as was Tomaso at that time, comprehend with such talent characters so difficult and diverse as *David* in "Saul," *Charles* in "Philip of Alfieri," and *Max* in the "Wallenstein" of Schiller.

Salvini, now twenty years old, became then a member of the company of Domeniconi, and later on that of Dondini. At this time the political events of 1849 roused in him the liberal and independent spirit which he had inherited from his grandfather, so much so that he abandoned suddenly the stage for the field. He took an active part in all the strifes for Italian independence, and became the intimate friend of Mazzini, Garibaldi, and Saffi, with whom he was taken prisoner at Genoa; his self-denial and great courage gained for him a gold medal and the commission of a line officer; and in the diploma presented to him by General Avezzana, special mention was made of his bravery and patriotism.

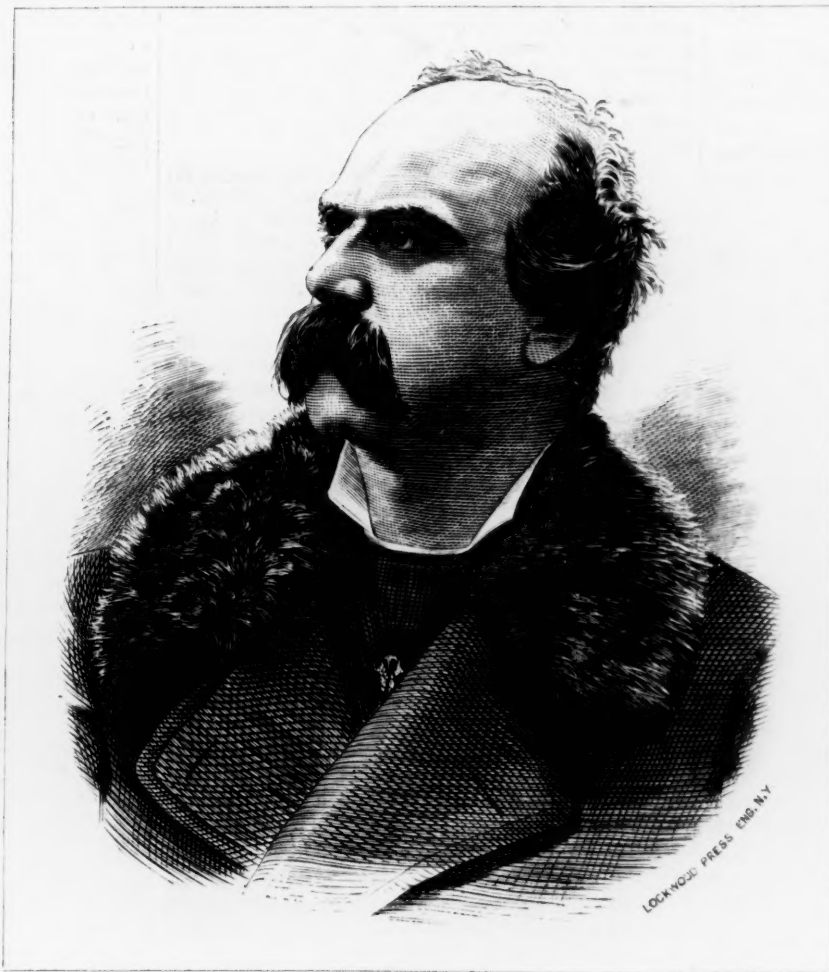
Peace being proclaimed, he again appeared upon the stage in a company directed by Signor Cesare Dondini. He played in "The Edipo" of Nicolini—a tragedy written expressly for him—and achieved a great success. Next he appeared in Alfieri's "Saul," and then all Italy declared that Modena's mantle had fallen on worthy shoulders. His fame was now prodigious, and wherever he went he was received with boundless enthusiasm. He visited Paris, where he played *Orasmane*, *Orestes*, *Saul* and *Othello*. On his return to Florence he was hospitably entertained by the Marquis of Normanby, then Eng-

lish Ambassador to the Court of Tuscany, and this enlightened nobleman strongly encouraged him to extend his repertory of Shakespearean characters. In 1865 occurred the sixth centenary of Dante's birthday, and the four greatest Italian actors were invited to perform in Silvio Pellico's tragedy of "Francesca di Rimini," which is founded on an episode in the "Divina Commedia." The cast originally stood on the play-bills thus: *Fran-*

of Portugal, who frequently entertained him at the royal palace of Lisbon.

Nothing is more remarkable than the difference which exists between the Salvini of the stage and the Salvini of private life—the one so imposing, impetuous and fiery; the other so gentle, urbane and even retiring. He is a gentleman possessing the manners of the good old school—courtly and somewhat ceremonious, reminding one of

those Italian noblemen of the sixteenth century of whom we read in the novels of Giraldo Cinthio and Florentino—*nomini illustri, e di civili costumi*. His greeting is cordial and his conversation delightful, full of anecdote, and marked with enthusiasm for his art. It is said of his interpretation of *Hamlet* that it is based on an acquaintance (through literal translations) not only with the text, but also with the notes and comments of leading English critics. In speaking of the part in which he is altogether unrivaled, he said: "I am of opinion that Shakespeare intended *Othello* to be a Moor of Barbary or some other part of Northern Africa, of whom there were many in Italy during the sixteenth century. I have met several, and I think I imitate their ways and manners pretty well. You are aware, however, that the historical *Othello* was not a black at all. He was a white man and a Venetian General named Mora. His history resembles that of Shakespeare's hero in many particulars. Giraldo Cinthio, probably for better effect, made out of the name Mora, *moro*, a blackamoor; and Shakespeare, unacquainted with the true story, followed this old novelist's lead; and it was well he did so, for have we not in consequence the most perfect delineation of the peculiarities of Moorish temperament ever conceived?" The costumes worn by Salvini in this play are copied from those depicted in certain Venetian pictures of the fifteenth century, in which several Moorish officers appear. It took him many years to master this



cesca, Signora Ristori; *Lancelotto*, Signor Rossi; *Paulo*, Signor Salvini, and *Guido*, Signor Majeroni. It happened, however, that Rossi, who was unaccustomed to play the part of *Lancelotto*, felt timid at appearing in a character so little suited to him. Hearing this, Signor Salvini, with exquisite politeness and good nature, volunteered to take the insignificant part, relinquishing the grand rôle of *Paulo* to his junior in the profession. He created by the force of his genius an impression in the minor part which is still vivid in the minds of all who witnessed the performance. The government of Florence, grateful for his urbanity, presented him with a statuette of Dante, and King Victor Emmanuel rewarded him with the title of Knight of the Order of the Saints Maurice and Lazarus. Later he received from the same monarch a diamond ring, with the rank of officer in the Order of the Crown of Italy. In 1868 Signor Salvini visited Madrid, where his acting of the death of *Conrad*, in "La Morte Civile," produced such an impression that the easily excited Madrilese rushed upon the stage to ascertain whether the death was actual or fictitious. The Queen, Isabella II., conferred upon the great actor many marks of favor, and so shortly afterwards did King Louis

rôle, and he asserts that he can not play it more than three times in succession without experiencing terrible fatigue.

Appearing before our American public, Salvini uses his mother tongue, but is supported by an English-speaking company. The reason for this is explained as follows: "While this method throws the chief character into bold relief, it is believed that, to the theatre-goer unacquainted with the Italian language, it may impart interest to all portions of the tragedies which are presented. Salvini's mastery over human passion, his power to express the stronger emotions of the mind, the grandeur of his appeals to the imagination, and the perfection of his histrionic art can only be shown at their best in his mother tongue, and no libretto and no interpreter is required to give to a listener, whatever his nationality or however profound his ignorance of the actor's language, a realization of his inspiration." There are few interested in the stage who will not seek an opportunity to contemplate the eminent tragedian, and it is confidently hoped that his impersonations will more than ever attain the aim of all art, that of producing pleasure, and the aim of all dramatic management, that of favor and recognition.

MUSICAL.

BRIEFS AND SEMI-BRIEFS.

....S. B. Mills, the pianist, will give a series of recitals in December and January.

....The Liederkrantz Society gave a concert of much interest on Sunday evening last, at its hall. S. B. Mills, pianist, assisted.

....Herr Joseffy plays at Metropolitan Concert Hall on Tuesday evening in conjunction with the orchestra under Mr. Thomas' direction.

....The Donald-Rummel Concert Company is giving concerts in the New England cities, and will go from there to Baltimore and Washington.

....Theodore Thomas is engaged to conduct the performance of the "Messiah" on Christmas day, at Cincinnati, with a large orchestra and chorus.

....Everybody is asking, and no one apparently is able to answer, what connection there is between the first and second parts of Boito's "Mefistofele."

....The properties for "Lohengrin" have been released by the Custom House and the opera will be produced inside of a fortnight by Mr. Mapleson's company.

....Last Monday evening the Mozart Musical Union, which is a meritorious amateur organization of 50 members, gave a rehearsal and reception at the Lexington Avenue Opera House.

....It is announced that an extra performance will be given by Mr. Mapleson's company on Tuesday evening, December 7, when all of the private boxes will be offered for sale to the public.

....Herr Joseffy will make his first appearances in Steinway Hall in two evening concerts, December 13 and 20, and two matinees, December 16 and 18, with the aid of Theodore Thomas' orchestra.

....The first concert of this season of the New York Vocal Union took place on Tuesday evening at Chickering Hall. This society has shown praiseworthy energy in former years. Samuel P. Warren is conductor.

....At Koster & Bial's Concert Hall on Sunday evening there was an extra vocal and instrumental concert, with the assistance of Mrs. Ernst Jonas, Maria Geist, Jennie Jerzykiewicz and S. Liebling. The orchestra was increased for the occasion.

....At the benefit entertainment of the Benevolent Order of Elks, on Thursday evening at the Academy of Music, several of Mr. Mapleson's company took part, including Mrs. Swift, Mlle. Belocca, Signor Ravelli, Signor Del Puente, and Signor Corsini.

....At Metropolitan Concert Hall, on Sunday night last, an extra concert was given, in which, in addition to the attractions of the orchestra, the Spanish Students, Weber quartet and Emma S. Howe, soprano, appeared in a programme of great variety and interest.

....The Brooklyn Philharmonic Society will have rehearsals of its newly organized chorus on the evenings of December 6, 13 and 20, under the direction of Theodore Thomas. These rehearsals will be purely choral, and will be held at the church, corner of Pierrepont and Clinton streets.

....A concert for the benefit of the Union Boat Club will be given at Chickering Hall on Wednesday evening, December 8. The following artists will appear: Mme. Anna Granger Dow, Florence Rice Knox, Mme. Teresa Carreno, J. Graff, Franz Remmert, Signor Liberati, Caryl Florio, and Wm. E. Mulligan.

....Max Pinner appeared for the first time in Boston, at the Harvard concert on Thursday, when he played Liszt's second concerto in A major, which is too rarely heard and by the performance of which Mr. Pinner made a great success at Hanover in 1877 at the concerts of the German Musical Association.

....Constance Howard's first piano recital will be given to-day at Steinway Hall. Emily Winant and E. S. Lansing will assist. Mme. Howard's programme is elaborate and of interest to lovers of piano music, and includes selections from the compositions of Beethoven, Liszt, Schumann, Chopin, Schubert and Rubinstein.

....The second concert of the New York Philharmonic Club took place at Chickering Hall on Thursday evening. Mrs. Jonas, mezzo soprano, and Richard Hoffman, pianist, assisted the club. The programme included Beethoven's string quartet in F, and the piano quartet in B flat, by Saint-Saens.

....At the next concert of the Philharmonic Society, December 11, a male chorus of 240 voices from the Liederkrantz, the Beethoven Maennerchor, and Mr. Thomas' newly organized society will take part. The programme contains Beethoven's Coriolanus overture, Schubert's unfinished symphony, two scenes from Wagner's "Siegfried," and Liszt's Faust symphony.

....Augustin Daly has bought from the composer, Richard Genée (composer of "Royal Middy," &c.), the right to produce in this country, his latest operetta, "Nisida," which achieved such a brilliant success lately in Vienna. Mr. Daly will produce this operetta at his theatre early in January,

and will produce therein his recently imported Nautch girls, the Hindu dancers and jugglers, thereby adding a new feature to the other charms of this work, the libretto and music of which found an enthusiastic approval in Europe.

....Georg Henschel announces a series of four song recitals in Steinway Hall, to take place on the following dates: Tuesday evening, December 7, at 8; Tuesday evening, January 4, at 8; Thursday afternoon, January 27, at 2:30; Thursday afternoon, February 10, at 2:30. Mr. Henschel will be assisted on December 7 and January 27 by Miss Lillian Bailey.

....The second concert of the Symphony Society will be given this evening, December 4, at Steinway Hall. This promises to be one of the principal events of the musical season. The work to be performed will be Berlioz's "La Damnation de Faust," in the production of which Dr. Damsch will have the choruses of the Oratorio and Arion societies, numbering about 500 voices, and the full orchestra of the organization. The solo parts will be rendered by Mlle. Valleria, Georg Henschel, Mr. Harvey, and Mr. Bourne.

....The Society "Harmonia" (late Maimonides Coterie) has made arrangements to give a series of entertainments, consisting of a concert and ball, during the ensuing season, at Terrace Garden. Among the artists who will participate are Mathilde Cottrelly, Frau Franziska Raberg, Emma Kuster, G. Adolfs, Alvis Wohlmuth, Carl Lanzer (violinist), E. Schlesinger (violinist), Henry Greiner, leader of orchestra, and Saul Liebling, pianist. The first of the entertainments took place last Sunday evening.

....Boito's "Mefistofele" was produced for the first time in Philadelphia last Saturday evening by Mr. Strakosch's company, Marie Roze assuming the part of *Margherita*, in which she achieved such a pronounced success in Boston. The audience was very large, and the performance was received with the utmost enthusiasm. At the close of the prison scene Mme. Roze was called to the footlights, and ladies in the proscenium boxes threw their bouquets at her feet.

....David Taylor arranged a most interesting concert for last Monday evening at the Brooklyn Academy of Music, in which he had the aid of such distinguished artists as Signor Campanini, Signor Del Puente, Mlle. Belocca, Mme. Teresa Carreno, Mme. Chatterton-Bohrer, the harpist; Mlle. Marie Geist, violinist; the Temple Quartet of Boston, a male voice organization of some local repute, and Signor Agramonte as accompanist.

....Rossini's "Stabat Mater" was given by the members of Her Majesty's Opera Company on Sunday evening at the Academy of Music. A miscellaneous concert concluded the programme. The soloists were Mlle. Valleria, Miss Cary, Mme. Swift, Mlle. De Belocca, Signori Campanini, Ravelli, Galassi and Monti. Ravelli made a great hit, and was forced to sing three times.

....This evening the first entertainment of a series to be given by the Philanthropic Committee of Sorosis takes place at the residence of Mrs. H. Herrman, West Fifty-sixth street. In the first part Offenbach's comic opera "The Rose of Auvergne" will be given.

....Louis Maas, the pianist, who for the last five years has been one of the leading professors in the Leipsic Conservatory, has accepted the position as a professor in the New York College of Music.

....Annie Louise Cary is announced to appear at the Saalfeld concert Saturday December 11, in addition to Mrs. Swift, Signor Lazzarini, Signor Galassi and Mlle. Violante.

....Miss Monteith, soprano, and Signor Liberati, cornetist, were the soloists at the concert of the Haydn Society of Baltimore on December 2.

....Leavitt's Burlesque Company is at the Grand Opera House, Cincinnati, this week, and is pronounced the best of its order in the country.

CORRESPONDENTS' NOTES.

NOTICE TO CORRESPONDENTS.—Correspondence cards, "Series A, 1880" (blue), will be revoked on and after December 9. They will be substituted by cards designated "Series B, 1881" (red). Correspondents will please return the blue cards to the office of THE MUSICAL AND DRAMATIC COURIER.

BALTIMORE, November 29.—The fourth Students' concert, at the Peabody Conservatory of Music, took place on November 27. It was fully up to the standard of the preceding ones. Attractions for this week: Academy of Music, December 1, Constantin Sternberg, Letitia Louise Fritch and August Wilhelmj, in one concert; December 2, Haydn Musical Association concert; December 4, afternoon and night, two concert companies in one, Rive-King and Donald-Rummel companies consolidated. Coming: Prume and Lavallee's Concert Company, Concordia Opera House; December 2, Oratorio "Judas Maccabeus"—W. C. Tower, of Boston, tenor—for benefit of Hebrew Young Men's Association, Rev. A. Kaiser, conductor.

BURLINGTON, Ia., November 23.—The Berger Family Combination gave an excellent and varied entertainment last week to a moderately sized audience, the disagreeable weather

er preventing many from attending. Its orchestra played exceedingly well, Etta Morgan's saxophone solo and Mr. Holbrook's cornet solo being the features of the evening. Miss Bishop, the prima-donna, did not make a very good impression. She has only a fair voice and exceedingly awkward manner. Of the variety performance of Mr. Duncan I can only say that it was not in keeping with the rest of the entertainment. The Berge's have an excellent reputation here, and I want to see them retain it in every way. On last Sunday evening the choir of the Congregational Church gave an excellent praise service. Mrs. Funck sang a beautiful solo. Miss Nelson and Mr. Schenck sang a charming duet. Mr. Schenck was evidently embarrassed, and will do much better after he overcomes his nervousness. Brother Lehr sang a bass solo and better than I ever heard him. The Te Deum, which was sung by the regular quartet—Miss Nelson, soprano, Mrs. Funck, contralto, Mr. Schenck, tenor, and Mr. Lehr, basso—was rendered in a manner that reflected great credit on themselves and Mr. Rogers, the organist and director. Henry Wallhof, assisted by his pupils, gave in Guest's Music Hall a concert, which was well attended by those who were fortunate enough to have tickets. The tickets were all complimentary. The concert was good in all particulars. Miss Comstock, of Galesburg, has accepted a position in the Methodist choir of this city. She has a sweet though not powerful voice, and is a valuable acquisition.

MAX.

CHICAGO, November 27.—There is comparatively little of interest to embody in my letter this week, as musical circles have been unusually quiet, but it is the lull which precedes a fresh outbreak of the storm, and the number of concerts may be expected to increase until after the holidays. To begin with, the Orchestral Club gave its usual afternoon concert at Brand's Hall, last Sunday, with a programme of fine music, comprising a number of popular selections, with Beethoven's Egmont overture, and the Chopin Concerto thrown in to impart the required dignity. Emil Liebling played the piano part of the Concerto in an exceedingly correct manner, but, with the exception of a passage here and there, totally devoid of any approach to sentiment, and what is Chopin when robbed of sentiment. The chief aim of the player seemed to be to display his skill, which led him to indulge frequently in his favorite pounding style. The orchestra has not been organized sufficiently long to show any remarkable unity in its efforts, but everything promises well for the future. The strings are excellent and the wind fair. In Mr. Liesegang it has a conscientious conductor with a steady beat, and not lacking in fire, which he knows how to make use of at appropriate moments. If he could only pick the best players from the Turner Hall orchestra to add to his own he might give something even better. The attendance was quite large considering how recently these concerts were established, the audience, though principally drawn from the German element, contained a goodly number of Americans. In a town not a thousand miles from Chicago are two conductors who occasionally lead an orchestra. A says that B is no conductor. B says that A knows nothing about an orchestra. Both are right, and each would be surprised to learn how accurately the other has weighed him. A Chicago composer has recently written and published a song entitled "Adieu," inscribed "To my wife." What a comical idea! The most remarkable phrase in this song is boldly transplanted from Beethoven's Sonata, op. 31, No. 3, in E flat, which it opens, and where, to say the least, it was in much better company. Thanksgiving evening brought a concert by the Litta Company, opening the Star Lecture Course. Louis Falk opened the entertainment with a solo on the great organ, but it was so badly chosen, being of an extremely quiet character that, owing to the noise of late comers, much of it was inaudible in the back part of the house. The Liesegang Quartet played Mendelssohn's well known Canzonetta. Mr. Cleveland, a local tenor, sang fairly well, and Hattie McLain (contralto), gave the part allotted to her with very little enthusiasm. Mr. Skelton (cornet) and Mr. Groves (basso) gave considerable satisfaction by their performances. Mr. Heimendahl played Rietz's delicious "Arioso," with Mr. Falk at the organ, but it was far from being as satisfactory as on a previous occasion, owing to the organ part being less artistically handled. Miss Litta and Adolph Fisher were, of course, the strong cards of the management, and fully justified all expectations. Saturday afternoon and evening the troupe appeared again. Saturday noon Mr. Boscoritz gave a piano recital at Hershey Music Hall to a fair audience, and is to give another next Thursday evening.

WALLESTEIN.

DAYTON, O., November 26.—At the Music Hall, Charles Mead, manager Rice's New Evangeline Company, appeared on the 20th to a large and well pleased audience. The company is a large one. Louise Searles as *Gabriel*, Verona Jarbeau as *Evangeline*, and Harry Hunter as the *Lone Fisherman* took the principal parts.

S.

HARTFORD, Conn., November 27.—There has been a complete dearth of musical entertainments in this city for several months, until lately broken by the appearance of the Donald-Rummel Troupe. There are plenty of reasons why it played to empty benches; first of all its advent was not properly heralded; second, a large share of the music-loving people were occupied receiving their friends and relatives who

were arriving from abroad—observing the well kept and honored fashion of "coming home to Thanksgiving." Rummel was not known here, although a few had a vague idea that he was a pianist of some ability. Lichtenberg was heard here several years ago, when he played Handel's "Hope in the Lord" to orchestra accompaniment. He was regarded as a prodigy, but soon forgotten. The few that attended the concert Thanksgiving Eve seem ready to admit that Rummel's piano playing was something marvelous, and that no one, not excepting even Rubinstein, Von Bulow nor Essipoff, gave greater satisfaction. His rendering of Liszt's "Vienzi e Napoli" was immense and showed that he was a master of great power and perfect technique. A polonaise and nocturne of Chopin were very much enjoyed. Lichtenberg showed that the interval, since his last appearance here had been very greatly improved. The full, round tone he evokes from his violin makes one almost imagine he is listening to a "cello." I can't exactly see what claim Mme. Donaldi can have to being a concert singer. She was evidently suffering from a cold; but even at her best it would not seem that she had either a powerful or a sweet voice. The contralto had a very fine voice and made a very favorable impression. Of the tenor and baritone it is hardly necessary to speak, as they were quite mediocre. Levy was also attached to the troupe, and elicited considerable applause by his cornet tricks. Thanksgiving evening a very large audience greeted Rice's Bijou Company. Upon the young shoulders of Miss Burton rested the burden of two of Alfred Cellier's operettas—"The Spectre Knight" and "Charity Begins at Home." By her good singing and sprightly acting she made the entertainment very enjoyable. Without her the whole thing would have fallen quite flat. Major Pond's Combination met a worse fate than Donaldi-Rummel, as regards an audience, on the evening of the 26th. The Spanish Students did not draw; neither did Alfred Pease nor Isabel Stone, both being advertised to appear, but failed to do so. Next week two "great" artists are advertised to appear at Allyn Hall—Calixa Lavallée, pianist, and F. Jehin Prume, violinist—neither of whom are known here. I am sorry to say, however, that it makes little difference whether they are good or bad, as far as receipts are concerned; for if they were the best in the world and well advertised (which they are not), it is pretty certain they will not take enough money at the box office to pay their hotel bills.

OSCAR.

JACKSONVILLE, Ill., November 26.—The seventy-sixth Soiree Musicale of the Illinois Conservatory of Music was given at Conservatory Hall, on Friday evening, November 26th. As usual, the local notice in the *Journal* was a lavish expenditure of puffery. The overture—"Euryanthe," Weber, two pianos (eight hands), violin, flute and organ—was given very unsatisfactorily. The pianos were draggy, and Johannesen (violin), to bring them up, played with jerky impatience. The fact is, there was one piano too many, and expression was lost in the effort to manage the unity. The fifth number, however—Symphony I, *largo*, Beethoven (four hands), flute and organ—was played with delicacy and grace. Here the flute was allowed a hearing, with its power to please and satisfy. The seventh number—Hummel's Concerto, A minor (first movement), played by Johannesen, accompanied by Mrs. Annie Smith—was the crowning feature of the programme. This gentleman is the new director of the Conservatory. As a pianist I cannot call him great, and yet he is much better than many who are advertised as such. He is an artist, because he is able to interpret the masters, and he will be liked because he is conscientious and forgetful of himself. On Monday evening, 22d inst., an open rehearsal was given by the Madrigals. Mr. Brotherick is a worker, and the success of the "Golden Legend" was assured in the selections sung by the society.

OTHO.

MILWAUKEE, Wis., November 28.—The last Turner Hall concert was called a "symphony" concert, rather inconsistently, since only a part of a single symphony was given. Apart from this, the programme was very well selected and put together, and the performance showed that the orchestra is steadily gaining in finish and style of performance. The trio (for violin, viola and violoncello), Beethoven, was played with a refinement of shading and an artistic quality such as I have not been accustomed to hear here. It was heartily enjoyed by the audience. Mr. Beyer, the violoncellist, is a new comer here, a student of Dresden and Leipzig, and is a valuable acquisition. Litta is to be here next week. F.

PHILADELPHIA, November 25.—The Strakosch and Hess Company opened its season brilliantly last evening with a performance of Verdi's "Aida," with that delightful artist, Marie Roze, in the title rôle. Marie Roze comes back with a voice that seems sweeter and richer than ever. Her performance of *Aida* is a noteworthy one, and I can say that if greater performances of the opera have been given here, the part of *Aida* was never better sung. In the third act, Mme. Roze was remarkable for deep feeling and dramatic power, and she well deserved the shower of bouquets which greeted her when she was called before the curtain. Mr. Bryan, the tenor, who brings a good reputation, earned by successful work in England, asked for the indulgence of the audience, as he was suffering from a severe sore throat. It would be unfair to judge him under those circumstances, for in the few scenes he was able to sing he certainly showed the qualities of an artist. Sara Barton seems to be a conscientious artist,

who, unhappily, is not quite equal to the heavy part of *Amonasro*. Her voice is good, but it lacks the extensive range which the part demands. Mr. Carleton has never appeared to better advantage than he does in the part of *Amonasro*. George Conly as *Ramphis* and Mr. Peakes as the *King* sang both with spirit and expression. "Fra Diavolo" was given Tuesday night with an entirely new cast, showing that Strakosch and Hess have brought a strong combination of artists. Laura Shirmer, the *Zerlina*, has a light but pleasant voice. Mr. Terugini, the tenor, is an artist of very great talent. His part was well rendered, in manner somewhat suggestive of Capoul. Miss Arrandale, Messrs. Conly and Peakes completed a good ensemble. This evening "Carmen" will be given, with Mme. Roze in the title rôle. On Saturday evening will be produced Boito's "Mefistofele." It was given several times in Boston with an unquestioned success, and the expected performance of Mapleson's Italian troupe in New York will only heighten the public curiosity to hear it. The Spanish Students, Emma Howe, soprano, and the Weber Male Quartet appeared last week at the Star Course concert. All received a hearty welcome, which they really deserved. The exquisite and delicate playing of the Students has a peculiar charm when it is confined to their national airs and Spanish dances. Emma Howe, a very light soprano, sang the Shadow Dance from "Dinorah" and Abt's "Stella Confidente." The Weber Male Quartet made a decided hit. They sang with great taste and feeling, their appreciation of light and shade being particularly remarkable.

J. VIENNOT.

RICHMOND, Va., November 29.—Mahn's Comic Opera Troupe closed on the 26th, and left, no doubt, disgusted with its reception. Manager Powell has certainly met with but little encouragement this season, notwithstanding the efforts made by him to give the theatre-going people first-class amusements, to say nothing of the large amount of money expended in remodeling and modernizing the theatre. The musicale of the Mozart Association, on the 26th, was fairly attended, and a good programme was well executed. The Gesang Verein Virginia will give a musical entertainment to-night, and, judging from its past success, this one will prove enjoyable. Mr. Caulfield gave a test trial on the 27th of the new organ recently erected at St. Peter's Cathedral by Pomplitz & Co., and the univocal verdict is that the instrument is a fine one.

F. P. B.

ROCHESTER, N. Y., November 23.—On the 9th and 10th insts., the Rochester Opera Club gave its rendition of "H. M. S. Pinafore," at the Corinthian Academy of Music, to large audiences. This club is composed of the best amateur musical and dramatic talent here, and its entertainments are always enjoyable and sure to be largely patronized. The members all take pride in their organization, and, as a result, they have succeeded in making it second to none in Western New York. All having performed in an exemplary manner, it would be unfair, indeed invidious, to particularize, suffice it to say, the solos were excellent and the choruses unexceptionably fine, showing a thorough knowledge of music and long and careful training. The Hotchkiss Children gave one of their entertainments on the 11th inst. at Memorial Presbyterian Church, to a large and crowded audience. These little Misses—Anna, Eliza, Julia and Hattie—are indeed wonders. They reside in Rochester and attend school daily. They have not attained their musical ability through a course of musical studies by teachers, but have picked it up themselves, with nothing to assist them but their natural adaptability to almost every known musical instrument, to such an extent as to be able to play a selection of music almost perfectly on any instrument, with very little practice. The programme for that evening consisted of selections upon the violin, guitar, bells, flutina, harmonica, metalophone, triangle, dulcimer, xylophone and zither, and the little ones exhibited a perfectness, both of time and touch, rarely found in those so young. Eliza, especially, in her manipulation of the piano, excels the majority of older folks. On the 11th, 12th and 13th, "Lawn Tennis," by the Comely-Barton Company, was presented at the Grand, and its reception was decidedly favorable. Daniels & Drescher's Juvenile Opera Company in "Fatinitza," played to poor houses at the Corinthian on the 18th, 19th and 20th. The little people undoubtedly do very well as children, but the opera is so far beyond their scope, that anything like an acceptable performance is almost an impossibility. A large and fashionable audience greeted August Wilhelmj at the Grand on the evening of the 22d. Constantin Sternberg, who was advertised, did not put in an appearance, being confined to his room from the effects of an old wound caused by the accidental discharge of a pistol some time since. Notwithstanding he had the best of treatment, he preferred going to his own physician in New York, and left on a late train for that city. Owing to the disappointment at the non-appearance of Sternberg, his successor was received somewhat coldly by the audience. He nevertheless acquitted himself very creditably. Miss Fritch, the singer of the evening, although a stranger, was received kindly. She possesses an excellent, carefully trained voice. Wilhelmj was, as usual, grand, and it was the universal verdict of all present that he cannot be excelled as a violinist, and that the concert of last evening was the musical event of the season. The Harrisons opened to a good house at the Corinthian on

the 22d in "Photos," a musical production of some note. They are good, and will continue on 23d, 24th and 25th.

J. H. VERNON.

ST. LOUIS, November 28.—Musical matters have been quite active lately, and concerts nearly all well attended. The testimonial tendered Helen Mar White, at the Pickwick Theatre, was a success in every respect. Thanksgiving night the Young Men's Christian Association Hall was crowded with a fashionable audience. The occasion was a musical and literary entertainment for the benefit of hospital work of the Young Men's Christian Association. D. F. Cavelli was the director. The Queen Esther Choral Society gave Bradbury's beautiful cantata, "Queen Esther," last Friday and Saturday nights, at the Mercantile Library Hall, to very large audiences. The chorus was composed of about one hundred voices. With so strong a chorus, an orchestra accompaniment would have made a much grander effect, although the powerful tones of the Sohmer grand piano, which was used, and the effectual handling of the piano score by E. R. Kroeger, left little to be desired. Between the acts, Mr. Kroeger played piano solos and received several well merited encores. The performers were all well costumed and sang in a manner that proved long and careful rehearsal. The whole was under the management of D. W. Pratt. A very good programme and some of the best musical talent in the city attracted only about one hundred persons to the concert for the benefit of the family of one of our firemen who was killed some time ago while in the discharge of his duty. On Friday evening, the well known cantatrice, Mrs. Lizzie Bouvier, received a farewell benefit. The house was only comfortably filled. The fair beneficiary was assisted by E. M. Bowman, A. G. Robyn, Oscar Sterns, Phil. Brausen, Geo. Heerich, Le Grand White, and Julie Christin. Several other complimentary benefit concerts are announced. That the concerts do not prove "substantial" benefits in many cases is proven by the fact that the hall rent and assistant artists have not yet been paid for complimentary benefit concerts given several months ago. An event of more than ordinary interest to lovers of music is promised in the performance of a new and original comic opera called the "Fountain of Youth," which will be performed for the first time at the Apollo Theatre on December 17. The music, which is said to be very beautiful and of a high order, is by Wm. H. Pommer, and the libretto is by Fred. A. Wislezenus, both well known in this city. The soloists will be picked from the best vocal talent, and the chorus will number about forty well trained voices, selected from the members of "Pommer's Musical Union." The new Liederkrantz hall is nearly finished, and the society will give its first concert of the season December 16. It will be composed of solos, choruses and orchestral selections by the St. Louis Grand Orchestra, of which L. Meyer is director. Mr. Meyer has for some good reason severed his connection with the Opera House, and will give his entire attention to the Grand Orchestra. Organ concerts and organ recitals have been attempted here several times, but always with complete failure, and now the great organ in Mercantile Library Hall is for sale. It cost nearly \$10,000, which was nearly all made up by subscriptions of the citizens. It will be "sold for a song," and the opportunity is a good one for a large church wanting such an organ.

A. N. DANTE.

WATERBURY, Conn., November 29.—Major Pond's Musical Combination, comprising Abbey's original Spanish Students, the Weber Quartet of Boston, Joseph Poznanski, pianist, and Emma S. Howe, soprano, gave a concert November 21 to a small house. The programme was finely rendered, and the audience, although small, was a very appreciative one.

BEVERLY.

ORGAN NOTES.

[Correspondence from organists for this department will be acceptable. Brief paragraphs are solicited rather than long articles. Anything of interest relating to the organ, organ music, church music, &c., will receive the attention it demands.]

... Buffalo has some very good organs, according to the report of a private correspondent. It can also lay claim to, at least, three good organists, but it will not be well for us to say which one excels. Solo organists are very much like singers: they dislike to be considered inferior to this one or that one, even if the proverbial grain of truth should happen to turn the scales against them.

... A Sunday or two ago the organ in St. Teresa's Church was reopened, after having undergone considerable alteration in the hands of Jardine & Son. The action has been brought out some ten feet, which part of the work has been done in the best manner, and not in a cheap way. The compass of the manuals and of the pedal keyboard has also been altered, and one or two new stops added to the list. The organ pleased exceedingly those who heard it on the Sunday in question, and brought forth encomiums which must have been exceedingly flattering to the builders.

... Church organs in Italy are mere bagatelles to what they are in England and this country. But one organ in a hundred has registers running throughout, the other ninety and nine having them divided, a most cumbersome and perplexing way which has now wholly been abandoned by organ builders in the more progressive countries. Italy will be a long time in reaching the standard with regard to organs and their splendid manufacture which at this day obtains in France. In that

country, thanks to a few noted builders, the artistic excellence of the "king of instruments" is undoubted, and the improvements wrought by them have been generally adopted everywhere. The organs in the churches in Spain are scarcely equal to those in Italy. They are old mediæval relics, and should be replaced by instruments of modern structure.

...The late organ recital given by David D. Wood, in Philadelphia, was a success in every way but the financial one, which it was debarred from being by the refusal of the church authorities to allow any money to be accepted for tickets. Only invitations, therefore, could be distributed. On this point of allowing the sale of tickets for concerts taking place in churches a difference of opinion prevails. Of course, free musical entertainments are to be advocated, of no matter what kind, so long as the artists who sing and play at them are willing to do so for nothing, or the powers that be come forward and pay the performers privately. But it is not clear why persons should not pay to enter a church purposely to hear an organ recital or any other kind of concert, simply because the building is a church wherein it is given. With the exception of what are termed "free churches," the fact of paying a quarterly fee for the privilege of using a certain pew, even if it is in order to hear divine service, does not much differ with regard to the money or business transaction involved in paying for a certain seat to hear a sacred concert or organ recital. There is no general principle by which the matter may be judged, because it belongs to the domain of individual opinion, and individual opinion is not subject to the laws which govern large generalizations. Therefore, no conclusion applicable to the aggregate of cases can be furnished.

NEW MUSIC.

Wm. A. Pond & Co., New York City.

1. Maiden, Mine.....(serenade).....J. de Zielinski
2. Oh! Thou Art Like a Flower.....(song)....."
3. Souvenir.....(piano)....."

No. 1.—Save what may be considered as one or two faults in notation this serenade is quite well written. If not original it is not hackneyed, and can be made effective by a good bass voice for which it is intended. The accompaniment is judiciously chosen. Compass from D below the bass staff or by (first line) to E above.

No. 2.—The words are not very well treated, for the music lacks a certain tenderness of expression. If a different accompaniment had been put to the same melody, a better effect would have been the result. As the song stands at present it is only a partial success. The employment of two kinds of time throughout together is unnecessary. Compass from E to G sharp.

No. 3.—Opens like the "Moonlight Sonata" of Beethoven with regard to the figured accompaniment. The piece is far too long for the ideas expressed, and altogether lacks variety. Some of the chords used in arpeggio are not well presented; otherwise the "Souvenir" is nicely written and will please those whose taste calls for the classical only. It is only moderately difficult.

Geo. D. Newhall & Co., Cincinnati, O.

1. Who Can Tell How Oft He Offendeth? (sacred duet).....J. R. Fairlamb.
2. I Will Magnify Thee.....(trio)....."
3. Let Thy Loving Mercy.....(quartet)....."
4. Benedictus in C....."
5. Cantate Domino in B flat....."

No. 1.—A pleasing duet well suited for average singers. It says nothing new, but what it does say is nicely expressed. The second part can either be sung by a baritone or tenor voice.

No. 2.—An interesting trio for soprano, baritone (or tenor) or bass. It exhibits a certain skill in part-writing, and can be made tolerably effective by a good performance. An accidental or two is omitted.

No. 3.—One of the best of Mr. Fairlamb's sacred compositions. It is more melodious and varied than others reviewed, and can scarcely fail to please both singers and listeners. On page 3 a consecutive fifth occurs between treble and tenor, which must have been a slip of the pen. Several passages might be improved with regard to the leading of voices.

No. 4.—This "Benedictus" is not only well written, but is well conceived. The bass solo enters with a good effect, and the following tenor solo, nicely sung, will make a fair impression. The ending is rather weak. A sharp is omitted on page 6.

No. 5.—By a suitable performance, can be made to produce a really good effect. It is not difficult, but neither is it easy. The words seem to have been well studied, and the setting has been made with more than ordinary ability. Several passages might be improved. The work, nevertheless, displays musicianly ability, and as such deserves to be recommended. Two or three misprints and omissions occur.

Ramos & Moses, Richmond, Va.

1. Sun of My Soul.....(sacred quartet).....M. S. Turner
2. I Wish I Was Married.....(ballad).....Eversman.

No. 1.—For an ordinary composition it is not bad, but as sacred music it is weak. It lacks variety, and the harmonization is quite crude. The proofs have not been very well read. Mistakes that appear should be corrected.

No. 2.—A ballad of only average worth. The melody is commonplace, and although the accompaniment is fair it is not well written down. Crude passages occur and misprints remain uncorrected.

First Concert of the Oratorio Society.

ON last Saturday evening, November 27, the first concert of the season given by the Oratorio Society, took place in Steinway Hall. "Elijah" was the work selected for performance. As to its general interpretation it may be said, that the choruses were rendered with much skill and fine effect, the solos, by comparison, being less satisfactory. The organ and orchestra were not in tune, a fact which considerably marred many passages in the work. The opening chords of the introductory bass solo suffered because of this lack of true intonation between the emperor and king, as Berlioz has aptly designated the orchestra and organ when speaking of the relation in which these musical bodies stand to each other. Herr Henschel sang this prologue (as it may be termed) with that power and solemnity required by the character of the music and the sentiment of the words; but he evinced a tendency towards an exaggerated expression and effort. This fault was apparent in most of what he sang throughout the evening. He demonstrated fully the possession of artistic abilities, rare intelligence, combined with a true, broad and effective voice, albeit it is not of a truly pure and round quality. With less desire to do too much he would have done better, or at least have avoided creating an impression to that effect.

The overture was delivered with praiseworthy refinement and delicacy, but it left an impression of tameness, even in the fortissimo passages. The chorus, "Help, Lord," was rendered effectively, but the sopranos, and sometimes the tenors, were not always precisely together, and, therefore, did not produce the desired effect when a number of voices sing together as one. In the duet and chorus, "Lord, bow thine ear to our prayer," Miss Sanger displayed what may be considered a fair organ. She wandered from the pitch now and then, and sang with too free a use of the tremolo almost throughout the entire number. This may partly have been the result of nervousness. Not much can be said in praise of Mrs. Simpson's delivery of the recitative and tenor solo, "If with all your hearts." It lacked both warmth and style; in fact, it was too tame and expressionless. The dramatic chorus, "Yet doth the Lord see it not," was one of the fine efforts of the chorus, and drew forth deservedly great applause. In the recitative, "Elijah! get thee hence," Miss Nickolds exhibited the possession of a fair voice, not wholly doing herself justice, however, on account of an apparent nervous timidity. The double quartet, "For he shall give his angels," was not a decided success, nor was the recitative and duet following it, "What have I to do with thee." In both these numbers Mrs. Swift's singing bordered on the tame and weak, and even her intonation was not altogether true. In fact, throughout the oratorio she seemed inadequate to do justice to what she had undertaken; so much so that, even making due allowance for indisposition, there was still nothing to indicate that even when in the best of voice she would be equal to the difficult task. At the conclusion of the duet she made a grave mistake with regard to time, and forced Dr. Damrosch and the musicians under his direction to mar the passage in their endeavor to avoid coming to a standstill. The beautiful and melodious chorus which succeeds this duet was sung with much expression, but might have gained by being taken rather slower. The obligato accompaniment for the violas and cellos appeared a trifle weak. It is so important a part that some little prominence could be given it with some addition to the general effect. The whole of the scene between *Elijah* and the *Prophets of Baal* went splendidly with one or two minor exceptions. The accompaniments to the three *Baal* choruses seemed to lack emphasis, especially with regard to the last one. Mr. Henschel sang the recitatives, "Call him louder," too seriously. *Elijah* is supposed to be mocking the prophets' efforts, not gravely urging them to offer what he knows will be useless prayers. Mr. Henschel, therefore, in delivering these two recitatives in an earnest style, committed an error of judgment. Otherwise he did well, and rendered the following solo, "Lord God of Abraham," with devotional feeling. The four voices did not harmonize well in the quartet, "Cast thy burden upon the Lord," although it was sung fairly. "Is not His word like a fire" received an admirable interpretation, and the accompaniment was played in a most praiseworthy manner. The rendering by Miss Drasdil of "Woe unto them who forsake Him!" was worthy the applause it received. Her low tones told out somewhat harshly, and the change of registers in her voice was always evident. Still she sang expressively and intelligently, two rare qualities in singers nowadays. The whole of the number in which "rain" is prayed for was very finely given, and the grand concluding chorus of the first part, "Thanks be to God," a masterpiece of choral singing, for which the highest praise could be offered.

The second part was cut in two pieces, which action could not be censured. But the omissions did not appear to be the best that could have been made. Instead of leaving out the quartet "O come, every one that thirsteth," the bass solo "For the mountains shall depart" should have been omitted, because there is more than enough music in the work for *Elijah* to sing without the air just named being retained at the expense of something else. "Hear ye, Israel," that expressive (first) and dramatic (afterwards) piece of vocal writing, was not well sung, and whatever else Mrs. Swift may be able to accomplish satisfactorily, this aria is one of the pieces which will always remain beyond her reach. The exquisite bass air, "It is enough," was one of Mr. Henschel's evening successes. His rendering of the voice part was only equaled by Mr. Bergner's playing of the expressive 'cello solo. The trio, "Lift thine eyes," was only fairly sung, but the following chorus, "He watching over Israel," merited very high praise. "O rest in the Lord" gave Miss Drasdil an opportunity to show off her fine voice and style. She did not disappoint her listeners. Some tones were unpleasant and hard. The chorus, "Behold! God the Lord passed by!" was splendidly rendered, as was also the next chorus, "Then did *Elijah*, the prophet." Mr. Simpson's "Then shall the righteous shine forth" made but a weak impression, for even his friends could scarcely help being very much disappointed with the interpretation he gave of it. It lacked warmth and coloring—in fact, it was expressionless. The final chorus went well, and brought the oratorio to an effective conclusion. Dr. Damrosch deserved the highest praise for the choral portion of the work, as the chorus displayed many excellent qualities, which could only result from the most careful and minute drilling. Walter Damrosch, the conductor's son, executed what little he had to play upon the organ well; but it is to be regretted that he had not a better instrument to perform upon, one which would have been more in harmony with the orchestra.

Sunday Concert at the Academy of Music.

LAST Sunday evening at the Academy of Music a concert was given by members of the Mapleson Opera Troupe. Rossini's "Stabat Mater" was the *pièce de résistance*. Mlle. Valleria, Miss Cary, Signori Campanini, Galassi and Monti singing the solo music. Mlle. Valleria sang the "Inflammatus" with effect and in good style, and received the first encore of the evening. This number seemed to be a trifle beyond her powers. Mrs. Swift sang a selection in the second part of the concert, and was made the recipient of floral offerings. She did create a really good impression. Mlle. Belocca sang Cherubini's "Ave Maria" more chastely than expressively, but was much applauded and had flowers sent to her by some of her beauty-admirers. Miss Cary sang the music allotted to her in a style worthy the applause she received. Campanini's "Cujus Animam" was a fine performance, as was also Galassi's rendering of the "Pro Peccatis." Signor Ravelli, in the second part, made a good impression in Luzzi's "Mia Madre," which he sang at Saalfeld's last ballad concert. He was encored and sang another selection in good style. The faults which Ravelli displayed most are an unevenness in his delivery and a lack of control over his voice. Some passages are nicely delivered, while others are very poorly sung.

The chorus and orchestra performed their parts well, especially the latter body of musicians. The "Funeral March of a Marionette" was delicately played and exceedingly well received. Altogether the concert was interesting, and well repaid the pretty large audience which had come to listen to the programme in spite of the bad weather which prevailed on Sunday evening.

Italian Opera.

ON last Monday night at the Academy of Music. "Linda di Chamounix" was the opera chosen for representation. This old and well worn work seemed to have the power to please the audience, especially with Gerster enacting the title rôle. Altogether, the presentation was not a very careful one, even the overture being rather carelessly rendered. It is to be supposed the musicians have played the music so often that they have become wearied of it, and almost gape while they are discharging their duty. Whatever beauty the melodies may be considered to have and however good an effect a gifted artist may be able to produce with them, to orchestral performers in the habit of playing symphonies the accompaniments have only a trifling interest.

The *Linda* of Gerster is thoroughly well known to opera goers. It is a part which does not require much dramatic action, but which can be made effective by a singer possessing a true, pure and flexible voice. In only one place did Gerster exhibit any power as an actress, and that was at the close of the third act, where *Linda's*

DRAMATIC.

SOCK AND BUSKIN.

...."Our Guv'nor" still governs at Wallack's.

....This is the last week of "Enchantment" at Niblo's Garden.

...."The Legion of Honor" is now in its fourth week at the Park Theatre.

....Edwin Booth's London engagement is said to be a pecuniary success.

...."Needles and Pins" continues to bring money into Augustin Daly's coffers.

....John S. Clark is said to have lost a great deal of money as manager of the Haymarket Theatre, London, by the removal of the pit.

....R. B. Roosevelt wrote especially for the Sorosis entertainment of this week a drama entitled "A Curious Pickle; or, Out of the Briny."

....Robson and Crane finish their engagement at the Standard with this week. Bartley Campbell's "Matrimony" will succeed them on Monday evening.

....The twelve o'clock matinees at the Bijou Opera House have proved a failure, and this week the matinee performances have been given at the usual time.

....Clara Morris having been engaged by Manager Abbey to give another series of morning performances at the Park Theatre, appeared on Tuesday and Thursday as *Alice*.

...."Prince Achmet," the extravaganza formerly known as "Horrors," was produced by Rice's Surprise Party at Haverly's Fourteenth Street Theatre on Monday night.

....M. B. Curtis, the comedian, will introduce George H. Jessop's "Sam'l of Posen" at the Opera House, Albany, next week, and on the 13th prox. at the Park Theatre, Boston.

....Adelaide Thornton has succeeded Maude Granger in the rôle of *Antonia*, the Corsican wife, in "Two Nights in Rome." Miss Granger is starring in the character of *Evelyn* for the present, in the same play.

...."Edgewood Folks," the play constructed for the exhibition of Sol. Smith Russell and his specialties, has met with flattering success at the Grand Opera House in Indianapolis. The Kiralfys in "Around the World in Eighty Days" follow.

....Annie Straham's Upper Crust Company plays in Cincinnati for one week beginning December 6. Thence it will come to New York and after the piece has been changed somewhat it will be presented about December 20 for an indefinite season.

....John McCullough's performance at Haverly's Fifth Avenue Theatre this week is as follows: Monday, Tuesday and Wednesday evenings and at the Saturday matinee, "Othello;" Thursday evening, "King Lear," and Friday and Saturday evenings, "Richard III."

....Matinee performances were given on Thanksgiving day at all the leading theatres except Booth's, and were well attended. In the evening the theatres were crowded and there was very little standing room to be had at Sarah Bernhardt's performance of "Le Sphinx."

....At the three hundredth performance of "Hazel Kirke" at the Madison Square Theatre on Friday night, November 26, each visitor was given a beautiful and expensive souvenir—a portable case in Russia leather, containing twenty-nine auto-type portraits, and scenes from the play.

....Maggie Mitchell appeared on Monday evening at the Grand Opera House in "Fanchon." R. F. McClannan, who represents *Father Barbeaud*, appeared in the same character with Miss Mitchell when "Fanchon" was first produced, about fifteen years ago, at the old Broadway Theatre.

....Bartley Campbell's "Matrimony" combination, of which the leading persons are Edwin F. Thorne, Louise Muldener and Charlotte Neville, presented "Matrimony" to a Brooklyn audience for the first time on Monday evening at Haverly's Brooklyn Theatre. It was well received by a very good house.

....Salvini opened his American engagements at the Chestnut Street Theatre on Monday evening to a large audience. He played *Othello*, and was supported by Mr. Shewell as *Iago*, Ellie Wilton as *Desdemona*, and Marie Prescott as *Emilia*. Salvini will appear at Booth's Theatre in this city on December 13.

....Mary Anderson begins an engagement at Haverly's Fifth Avenue Theatre on Monday, December 13. During the first week she will play "Evadne" and "Ingomar." Her repertoire will further consist of "Ion," "Meg Merrilies," "Lady of Lyons," "Romeo and Juliet," "The Hunchback," "Love," "Daughter of Poland," and "Macbeth."

....Alexander Dumas on Monday, November 8, read his new comedy at the Théâtre Français. Though in three acts, it is short, the reading occupying only an hour and a half. Its provisional title is "Lionnette," that being the name of the only female part, to be played by Mlle. Croizette. On the same day Daudet's "Jack" was read at the Odéon.

....The Whitehall Review says: "Mr. Florence is wonderfully skilled in the art of making up. No one would recognize in the American Senator from the Cohosh district the

good-looking young man whose clever stories keep the dinner table on the broad grin. He is as good a raconteur as the Duke of Edinburgh, and his story of the Chicago barber curdles your blood."

....Elegant apartments have been secured at the Hotel Vendôme, Commonwealth avenue, Boston, for Sarah Bernhardt during her engagement at the Globe Theatre. The splendid suite consists of eight rooms on the second floor, overlooking Commonwealth avenue. The apartments are the reception room or parlor, the chamber of the tragédienne opening from it; the room for her maid and toilet rooms; the chamber of her lady companion, also communicating with the parlor; the private dining-room, Mr. Jarrett's room, with toilet and anterooms connected. The furnishings of the grand reception hall are of the most costly and elegant description. The general tone of the room is in gold and moss greens softened by deep shades. The carpet is a subdued blending of the gold-green color; the wall decorations match it in lighter shades. The furniture—divans, easy chairs, &c.—is upholstered in gold-green satin, with trimmings of ruby velvet. Choice paintings are appropriately distributed throughout the apartments.

....Jeanne Samary, one of the leading actresses of the Théâtre Français, Paris, was recently married to Paul Lagarde, the only son of a rich stock broker. The pulpit stairs and even the pulpit were filled with pretty actresses, who crowded to see the bride. She entered leaning on the arm of her father, the violoncellist Samary, and was beautifully dressed in ivory satin and orange blossoms. Mlle. Barretta, in an opal blue and silver toilet, was bridesmaid. None of the bridegroom's family were present. In the sacrality the whole company of the Théâtre Français defiled before the bride, whom the actresses embraced and the actors saluted by kissing her hand. There were also at the wedding Ludovic Halevey, Dumas fils, Sardou and other eminent literati. Mlle. Samary has long been held up by the Paris press as a conspicuous example of the virtuous actress.

....An English comedy company, headed by Mr. and Mrs. Kendal, will, according to the London correspondent of the New York World, soon visit this city to fill an engagement at one of Haverly's theatres. Mrs. Kendal's stage name is "Madge Robertson." She is the sister of the dramatist, "Tom" Robertson, the author of "Ours," "Caste," "School," "Home," "Progress" and other comedies in which she played original parts. She was the original *Susan Harkley* in "Scrap of Paper" and *Dora* in "Diplomacy." Her husband, whose real name is William Hunter Grimston, is an approved comedian. The two have successfully managed several London theatres. She is thirty-two and he is thirty-seven years old.

....A suit to administer the property of the late Miss Neilson is pending in the Court of Chancery. It appears that legal questions as to the right of Miss Neilson as a married woman to will away her property have arisen, and, with a view to a final determination of the whole matter, it has been thought best by her solicitor and executor, George Lewis, to take the opinion of the court. Mr. Lewis will shortly erect in memory of Miss Neilson in Brompton Cemetery a very handsome monument at a cost of £500.

....The Indianapolis Journal writes down the new play, "Mrs. Joshua Whitcomb," a failure. The new is intended to be a continuation of the play "Joshua Whitcomb," which is known to playgoers throughout the country, and has been praised generally, to a greater or less extent. These continuations are not usually successful. Sothorn will bear willing testimony to the truth of this statement. "Dundreary" holds the boards yet, but not "Dundreary at Home," and "Dundreary Married and Settled," which followed the long run of the "American Cousin." "Brother Sam" met with a certain amount of success, but failed to satisfy the audience in all things.

....An elegant dinner was given in honor of Signor Salvini by the Marquis de San Marzano at Martinelli's on Tuesday evening of last week. Only twenty persons were present, among them being Signor Raffo, Italian Consul; Count de Mareforchi, Italian Vice Consul; Signor Vigno Dal Ferro, Creighton Webb, John McCullough, Mr. Marra, Mr. Gillender, Mr. Chizzola, and other distinguished Americans and Italians.

....This is the last week of Sarah Bernhardt's engagement at Booth's Theatre. The following is the programme: "Hernani" Monday night, "Frou-Frou" Tuesday, "Camille" Wednesday, "Phèdre" Thursday, "Le Sphinx" Friday, and "Hernani" at the Saturday matinee. The famous actress will appear in two or three new plays on her return to this city, after her provincial tour is completed.

...."Around the World in Eighty Days" has been the attraction at Pope's Theatre, St. Louis, for the past few days.

....The "Child of the State" party found in Cincinnati no encouragement to return. This is the season of renewed industry in the pork-packing world.

....Apropos of Mr. Abbey's withdrawal of the Passion Play, it is probably not generally known that a high dignitary of the Catholic Church wrote many lines in it.

....John McCullough's star seems to be still in the ascendant. After performing the unparalleled feat of playing *Virginius* at the Fifth Avenue Theatre for two weeks, he has presented an *Othello* for the consideration of the public,

mind begins to show signs of mental aberration. In this scene she acquitted herself better than the previous part of her performance would have led me to expect. Of course, her rendering of the hackneyed air, "O luce di quest'anima," with variations of her own, in which she gave a clear E flat alt., was in a manner perfect, and drew forth from her delighted listeners the usual demonstrative applause. In the love duets with *Carlo* (Ravelli) her expression and action were weak, although she invariably sang the music with intelligence.

Miss Cary as *Pierotto* looked well, and rendered the music allotted to that rôle expressively. As a whole, her acting lacked life, but it was a pleasure to have the phrases so carefully and intelligently delivered, even if there was a lack of warmth. The scene at the opening of the second act was Miss Cary's strongest situation, and in conjunction with Gerster, a good success was attained in it. Some critics might be inclined to consider her impersonation rather monotonous, but her style of singing prevents it from becoming so. In everything she undertakes a certain refinement is always perceptible.

Signor Ravelli was in better voice than usual, and gave the rôle of *Carlo* with more than his accustomed warmth. But as an actor Signor Ravelli is a failure. Even in the most impassioned scenes the want of power and variety in action is continually perceptible. The same inexpressive gestures and often the complete cessation of all bodily movement whatever, gives the impression that an unpleasant duty is being performed. The passionate demonstrations which should naturally accompany the ardent utterances of a lover find no outward manifestations with Signor Ravelli. He sang one or two numbers effectively, and was applauded for these efforts. Among them was the "Se tanto in ira," in the second act, and the "E la voce che primiera," in the third act. The rôle of *Carlo* would offer a good opportunity for display to a tenor of Campanini's stamp, but Signor Ravelli only made a *succès d'estime* with it.

The part of *Antonio*, played by Signor Galassi, was the strong impersonation of the opera. In the scene in the Marquis' apartment, where *Linda* offers her father money, this admirable artist rose to the situation and displayed dramatic talent of a high order. Throughout the work he acted and sang with great effect, and the audience testified their appreciation of him by spontaneous outbursts of applause. He was recalled several times. His make-up was good, and he had evidently studied the movements of an aged man in the lower ranks of life. Of his conception of the part and phrasing of the music nothing need here be said, as both are well known and have been frequently acknowledged.

The rôle of the *Marchese* was allotted to Signor Corsini, who performed the part in quite a satisfactory manner. His voice and singing are not equal to his buffo acting. On the concert stage he would almost certainly be a failure. In some scenes he produced a very good effect. Signor Monti as the *Prefetto* was only fair. A dry, unsympathetic and loud voice, coupled to the most ordinary stage action, is not calculated to move or impress even the uninitiated. Signor Rinaldini sang the music in the part of the *Intendente* with only average effect, and Mlle. Valerga made an ordinary *Maddalena*. The chorus sang quite well, with the exception of one or two numbers, and the orchestra played as well as could be expected considering how little interest they must have felt in their work. Signor Arditi conducted as carefully as usual.

On Wednesday evening "Mefistofele" was given for the third time. Last night "Aida" was on the bill, and will be noticed in our next issue. To-day (matinee) "Sonambula" is advertised for performance, and next Monday "Martha" will be given. Tuesday night will be an extra night.

The Liederkrantz.

THE first Liederkrantz concert for the season was given at the society's hall on Sunday evening last, with the following programme:

1. Ouverture—"Leonore," No. 3.....Beethoven
2. "Die Gestirne".....Mochring
Männerchor.
3. a. Etudes No. 7, op. 25, and No. 5, op. 10.....Chopin
b. "Traumeswirren".....Schumann
4. "Soirée de Vienne," No. 7.....Schubert-Liszt
S. B. Mills.
5. Polonaise aus "Mignon".....Ambrose Thomas
Emma Juch.
6. Lobgesang—"Symphonie-Cantate".....Mendelssohn
Soli, Chorus and Orchestra.

The concert was very enjoyable, like all others of this well known society. The piano used on this occasion came from the well known factory of George Steck & Co. The Mason & Hamlin organ was also used.

ON THE ROAD.

....Rice's Evangeline Company, Danville, Ill., December 6; Terre Haute, 7th and 8th; Nashville, Tenn., 9th, 10th, 11th; Cincinnati, Ohio, 12th—one week.

which, without much controversy, is declared to be among the very finest that has ever appeared on the New York boards.

...Shannon and Edeson have been playing "A Golden Game" in Chicago and have met with fair success. In its present revised form the piece is deserving of a much warmer reception.

... "Deacon Crankett" is to make its first appearance in Boston on Monday. It will doubtless meet there the same extraordinary and yet fully deserved success that it has met with elsewhere.

... "Cinderella" has proved more than ordinarily attractive to Boston play-goers. The ballet has presented the gentlemen of that city with ideals in form to which they are chronically strangers.

... Sarah Bernhardt takes \$2 worth of English in bed every morning, and is rapidly improving in her knowledge of the language. It is remarkable that people have to come to America to acquire pure English.

... The failure of the "O'Dowd," Boucicault's latest play, at the London Adelphi, was absolute and conclusive. The house was closed by public indifference. It will probably change its name and come out in this city before the season closes.

... After "Daniel Rochat," Sardou vowed he would never write another play, but he has not kept his word, and announces a satire on the divorce question. Sardou's great error lies in supposing that his forte is political economy and not play writing.

... Boston complacently contributes almost any number of ideals to the world; but isn't the presentation of an Ideal Colored Musical Company rather overdoing the thing? Imagine one's highest conception of a musical organization a combination of darkies.

... A new star has appeared in Boston in the person of Adelaide Thornton, who plays the part of *Antonia* in "Two Nights in Rome," Maud Granger taking the opposite rôle. Miss Thornton is the charming wife of Paul F. Nicholson, once dramatic critic of the *World*.

... Laura Don has painted a picture of Sarah Bernhardt. If her brush is as venomous and uncharitable as her pen, judged by her articles on "American Actresses by One of Them," published in an esteemed contemporary some time ago, poor Sarah's angularities must be acute. However, nobody has condescended to lampoon or caricature Miss Don.

... Lawrence Barrett, who has never before played a good engagement in Brooklyn, has, at length, been discovered by the Rip Van Winkles of the clerical city to be somewhat, if not quite, an actor. Repeated assurances that he is the best *Richieu* alive, drew him a good opening house at the Brooklyn Park, and even the Wednesday matinee, when the "Marble Heart" was played, was numerously attended.

... Sunday performances are now given in Cincinnati, St. Louis and Chicago, as well as in New Orleans. A public that would be paralyzed with horror at the suggestion of a Passion play, reverently performed, manages to stand Nick Roberts' "Humpty Dumpty" at the Grand; "Ten Thousand Miles Away," by Oliver Doud Byron, at Hencks'; a variety performance at the Vine Street; "Mrs. Joshua Whitcomb" at the Coliseum, and a secular concert on Sunday evening—without turning a hair.

... There is a Nemesis, let scoffers say what they will, that pursues the transgressor. The wickedness of Boucicault is beginning to even harry him in his declining years, while the luxurious frivolity and self-indulgence of Sothorn are showering him with bitter consequences. His eldest, handsomest and brilliant son is under his curse; his wife and he have been enemies for years; sickness in a serious form has overtaken him, and now he appeals to the courts for an injunction to prevent his daughter from playing under the management of Boucicault.

CORRESPONDENTS' NOTES.

NOTICE TO CORRESPONDENTS. — Correspondence cards, "Series A, 1880" (blue), will be revoked on and after December 9. They will be substituted by cards designated "Series B, 1881" (red). Correspondents will please return the blue cards to the office of THE MUSICAL AND DRAMATIC COURIER.

CHICAGO, November 27.—The success of "Hazel Kirke," at McVicker's, was quite as phenomenal as its run in New York. The attendance was not remarkable Monday or Tuesday, though good, but for the rest of the week standing room only was to be had at the box office in the evening, and seats were reserved several days beforehand. Its success at St. Louis was equally great, and, in fact, is repeated wherever the company plays. The theatres have done an excellent business during the week just past. The Edouin "Sparks" Company, at Hooley's, the "Golden Game," at the Grand Opera House, and "One Hundred Wives," at McVicker's, have all been good in their way, the latter especially so, and as it is an excellent play its success is well deserved. The bill-boards are adorned with highly colored pictures of Mrs. Scott Siddons, who opens at Hooley's next

week. The company is said to be a strong one, and the selections are well chosen.

WALLENSTEIN.

WATERBURY, Conn., November 29.—The following are booked for this place on the dates given: "The Shaughraun," December 2; Lawrence Barrett, in "The Merchant of Venice" and "David Garrick," December 6; the Stella Belmore Troupe, December 10.

BEVERLY.

MOBILE, Ala., November 29.—The manager of the theatre here is complaining—and very justly too—of a lack of patronage on the part of the public. Since the commencement of the amusement season none but the very best dramatic and musical entertainments have been given, and, strange to relate, the attendance at each has been vastly inferior in numbers to that of an ordinary country village. For instance, at one performance, that of "A Child of the State," a thrilling play, superbly mounted and rendered, the audience was so small that there was serious talk of not ringing up the curtain. The Abbott Opera Company received but a meagre support. To the shame of Mobile, it must be said that this troupe played in Meridian, Miss., a place not one-tenth the size of Mobile, to an audience a third larger than it had here. Ada Gray is to play here next week, and the following reproof from one of the daily papers will give you some idea of the apathy and indifference regarding amusement affairs which seem to have taken hold of people: "We may be permitted to express the hope that Miss Gray's first appearance in Mobile may be greeted by a house somewhat in proportion to the reputation that precedes her; a better house in fact than was attracted lately by those fine performances, 'The Child of the State,' and 'The Galley Slave,' and we express this hope in the interest, not only of Mobile's waning repute for good taste, but also of her practical business interest. A poorly supported theatre, or one closed for want of patronage, is a very sorry commentary on its life and business vigor. We have simply to state the fact that 'Humpty Dumpty,' and 'Negro Minstrels' draw better than do fine plays, and we bear out this statement by a comparison of Houston, Texas, and Meridian, Miss." There is a skating rink which seems to be drawing better, more fashionable and paying audiences than the theatre. If the theatrical manager should turn his institution into a rink and discard the drama entirely, I think it would pay him better.

MAGNOLIA.

ROCHESTER, N. Y., November 23.—Harry Richmond, as *Hon. Josephus Grimwig*, in "Our Candidate," occupied the boards at the Corinthian on 11th, 12th and 13th inst., but the masses of the people had evidently had enough of candidates before the *Hon. Josephus* arrived, as he drew only moderately well. Mr. Richmond has a fair company, and his entertainment will rarely fail to meet with a cordial reception from the gallery. The great Hermann, the wizard, assisted by the Onofri Brothers and the Lorellas, opened at the Grand on the 18th, and continued on the 19th and 20th, to moderate houses. Hermann does not get the patronage he thinks he deserves in Rochester, and on leaving this time expressed a determination to pass by hereafter. He gives a good performance and ought to draw well, but magic and such age out of date, with our people especially. "Wedlock," an original emotional American society comedy in four acts, written by a Rochester gentleman, will be produced for the first time at the Corinthian soon by Rochester talent. The Polk Comedy Company, in "A Gentleman from Nevada," is billed at the Grand for the 24th, 25th, 26th and 27th.

J. H. VERNON.

JACKSONVILLE, Ill., November 26.—As almost any minstrel troupe may meet expenses here, it is safe to say that minstrelsy is popular with Jacksonvillians, and yet the temper of our fun-lovers is variable, nor does it settle so much on merit as on publicity. Charlie Backus and the 'Frisco Minstrels were disgusted with their reception, while the "Big 4" troupe was well patronized on Tuesday night. After all, the advertising agent is the drawing man. The "Alvin Joslyn" Comedy Company played to a fair house on Wednesday evening 25th inst. This comedy, in which C. L. Davis, the author, takes the leading rôle, needs a good deal of advertising to bring it pecuniary success. Snelbaker's Consolidation gave a matinee and an evening performance on Thanksgiving. Empty seats in the afternoon and something over \$200 at night. Though a good variety show, it is half spoiled by the senseless extravaganza tacked on to it. The Japanese boy is a good card, as also John Till and his marionettes. The absence of ladies from the audience was noticeable, and must be attributed to the artists' model appearance of the showbills, for there was nothing offensive on the stage.

OTHO.

DAYTON, Ohio, November 26.—Annie Graham and "The Upper Crust" Combination on the 25th, Thanksgiving Day, gave a matinee and evening performance here to good audiences. Booked are: Denman Thompson, December 6; Pat. Rooney's, 7th; Author Miller, agent Jack & Miller Coterie; Mr. Rhinehart, agent Neil Burgess' Widow Bedott Company, and E. B. Debereux, the author, were in the city the past week. Frank L. Gardner, manager "Upper Crust" Company, has purchased Mr. Debereux's new play, "East and West," with all its spectacular and mechanical appendances, and will produce it the first time at Columbus, Ohio, Saturday evening, November 27. The play is in four acts.

The first three acts are laid in the Nevada silver mines, and the fourth act in New York city. The play is said to contain some very powerful situations.

BURLINGTON, Iowa, November 23.—On last Monday evening Gulick-Blaisdell presented to a large audience "An Arabian Night," and by an excellent company, the principal members of which were Rolland Reed, Alice Hastings and Miss Fair. The support throughout was the best seen here in a long time. The audience was convulsed most of the time. Mr. Reed and the rest of the company may count on a crammed house the next time they appear here. Gulick and Blaisdell, assisted by their excellent representative Claude de Haven, have established a reputation for bringing the best companies on the road; hence the large audiences that attend anything they advertise. Lots of entertainments are promised, and among them Pat Rooney and his excellent company; Gulick-Blaisdell's Minstrels, Pat Rooney and company next month.

MAX.

SCRANTON, Pa., November 23.—The amusements for the past week have proved very satisfactory, and Manager Lindsay, of the Academy of Music, has commenced the season in a manner which shows most conclusively that he understands just what the people of this place desire in the way of entertainments, and by liberal patronage they in return show their appreciation of his efforts. The Dr. Clyde Combination came on the 16th and was well received. Maude Granger, in "Two Nights in Rome," appeared on the 17th, supported by a most excellent company. Fanny Davenport, in "An American Girl," played on the 19th to an \$800 house. Meade and Maginley's company on the 20th played "Deacon Crankett," which was a success. This week's engagements are: 22d, Professor Anderson; 24th, Thompson's "Electric Light" Company; 25th, Bartley Campbell's company in "Matrimony," under the author's own personal supervision; 27th, Sallie Adams and Jule Kean in "Chris, the Miller's Boy."

F. C. H.

PHILADELPHIA, November 25.—Fanny Davenport appeared Monday evening at the Walnut, in "An American Girl," and although the play is singularly deficient in plot, both the play and the actors scored a decided success. A good audience at the Chestnut enjoyed the first performance in this city of E. C. Lancaster's new farcical comedy, "The Guv'nor." The play strongly suggests the comedies of the dramatist, Henry J. Byron. Leonard Grover scored another success as manager, author and actor at the Broad Street Theatre last Monday with his farcical play of "My Son-in-Law." It is a very amusing piece, almost overloaded with comic characters and fancy situations. Frank Chanfrau has been cordially welcomed back to the Arch Street Theatre. His impersonation of *Kit*, the Arkansas traveler, was as usual very enjoyable, and will doubtless prove successful. The eminent Italian tragedian, Salvini, supported by a strong American company, will commence a two weeks' engagement at the Arch next Monday evening. During his stay Salvini will appear in "Othello," "Macbeth," "Hamlet," "Ingomar," "La Mort Civile," and "David Garrick."

RICHMOND, Va., November 29.—Ada Cavendish will appear at the theatre on December 1 in "The Soul of an Actress," 2d, "The New Magdalen;" 3d, "Camille." Haverly's "Widow Bedott" combination is booked for 5th, 6th and 7th. Will send list of attractions for month in my next. At the Virginia Opera House May Fisk's Blondes played on 25th and 26th to good houses. At Mozart Hall on 27th amateur talent appeared in "High Life" and "Dr. Monchien," to a big house. Nellie F. Brown will open to night with an entertainment of readings interspersed with vocal and instrumental music, under the auspices of a young men's missionary society.

F. P. B.

MILWAUKEE, Wis., November 28.—The only important dramatic event since my last has been Denman Thompson's performances of "Josh Whitcomb," a part in which his conception and rendering leaves little if anything to be desired. His support was so good that no marked incongruity was felt. Mr. and Mrs. Geo. S. Knight have been giving "Otto, the German," a play which hardly deserves special criticism. Mr. Knight's interpretation of the title rôle is all that can excite interest, and that of no high order. Haverly's New Mastodon Minstrels have also been here as well as Rial's new "Humpty Dumpty."

F.

BALTIMORE, Md., November 29.—At the Academy of Music Herne's "Hearts of Oak" has been the attraction. The attendance has been exceedingly good, considering the bad weather. The cast has somewhat changed since it was here last. Frank E. Aiken plays *Terry*, while Mr. Herne takes the part of *Owen Garraway*. Last season Mr. Herne played *Terry*. Genevieve Rogers personates *Chrystal* in place of Katherine Corcoran (Mrs. Herne). All the characters were well sustained. At Ford's Opera House, the old favorite, Gus Williams, and his excellent company held the boards for the past week in "Our German Senator." At the Holliday Street Theatre Ada Cavendish and company opened on Monday, November 22, in the "Soul of an Actress." This lady is a fine actress and deserves better houses than she received. The company also appeared during the week in "Camille" and "The New Magdalen." Kernan's Monumental Theatre has been occupied by "The Big 4" combina-

tion. In conjunction with this combination appeared Andy and Annie Hughes, in Irish specialties; Schoolcraft and Coes, in instrumental specialties; Hallen and Hart, in "Pinafore" in fifteen minutes, and Etta May, in serio-comic songs. "The Big 4," Smith, Waldron, Cronin and Martin, appeared in laughable acts and in the sketch "The Freshman's Class." The entertainment throughout was very enjoyable, and seemed to tickle the audience immensely. W. H. Langdon, a sterling young actor, appeared at the Front Street Theatre in his drama, entitled "Foiled." The drama is full of narrow escapes, which makes it particularly adaptable to this house. The support was good. In the variety part were Scott Hanley on the slack wire; the Lynn Sisters, serio-comic vocalists; Allen and Hart, in songs and dances, and the three Vidocqs, acrobats, contortionists and grotesque dancers.

ST. LOUIS, MO., November 28.—The main feature in theatricals lately, has been the engagement of Mary Anderson at the Grand Opera House. "Standing-room only" was the announcement last evening. Miss Anderson's St. Louis friends claim to see much improvement in her rendition of the various rôles she essays. She is a great favorite here—in fact, it was in St. Louis her "boom" was started.

A. N. DANTE.

QUINCY, Ill., November 29.—The past week has been unusually lively in the amusement line, and the companies, as a whole, have played to good houses. At the Opera House (Dr. Marks manager), Collier's "Banker's Daughter" company appeared on last Monday evening for the first time in this city to a large audience. Maud Forrester, as *Maseppa*, did a light business at the same place. Chas. L. Davis, with very fair support, produced a play, somewhat like "Josh Whitcomb," entitled "Alvin Joslin." Coming: Barney McCauley in "A Messenger from Jarvis Section," at Opera House November 29; Gulick & Blaisdell's "Arabian Night" December 3. Callender's Georgia Minstrels, Big "4" Minstrels, and Jay Rial's "Humpty Dumpty" party later in season.

J. D. A.

LAFAYETTE, Ind., November 29.—The amusement season is in full blast in this city now, and the boards of the Grand Opera House are occupied almost nightly. On November 22 Den Thompson played to a rather poor house, an unusual thing for "Uncle Josh" in Lafayette. Leavitt's Vaudeville and Specialty Company gave an inferior variety performance to a fair house on the 24th. On Thanksgiving night Kiralfy Brothers presented "Around the World in Eighty Days" to the largest audience of the season, standing room only being announced before 8 o'clock. The play was well put on for a one-night stand, and the audience seemed well pleased, the première danseuse, Mme. De Rosa, being especially warmly received. On the 27th, Neil Burgess played the rôle of "Widow Bedott" to a fair house, in what he calls his own dramatization of the "Widow Bedott" papers, under the name of "The Widow and Elder," probably so as not to infringe on Haverly's right to Nasby's original play. For the present week Manager McGinley announces the following attractions: "All the Rage" on November 30; Rice's musical extravaganza, the "New Evangeline" on December 1; Oliver Doud Byron in "Across the Continent" for December 2; A. M. Palmer's combination in "The False Friend" on December 3.

✓ Lawrence Barrett.

WHILE John McCullough has been setting at defiance all the traditions of New York engagements, Lawrence Barrett has been steadily working to hold even his own in a singularly unappreciative world. He is playing in Brooklyn this week, and, thanks rather to outside effort than to his own undoubted ability, he has begun to compel the outcasts of highways to come in and acknowledge him the best of *Richeliens* and the most elaborate *Cassius* on the boards. He is a philosopher, however, as well as a student, and reads Aristotle, at Tusculum, with Cicero, even while awaiting in our neighboring city that recognition which a more cultured taste and a more sincere civilization would long ago have discovered. It is never denied that Barrett is an actor of remarkable qualities. His "Man o' Airie" and his "Yorick," plays of the purest romantic type, brought him nothing but loss; yet he stuck to them in the vain hope that some day the public would weary of gewgaws, and find in the pathetic beauty of the two characters rest and refreshment after the excitement and dissipation of rant and rot. But in neither were his dreams realized.

The earlier career of Lawrence Barrett as an actor was contemporaneous and connected with that of John McCullough. The latter has been heard to narrate a very funny episode of this relation: It so happened that Barrett and McCullough were playing together at Gold Hill, Virginia City, in the early days of the mining furor in these parts. On the particular evening in question "Richard III." was the play. Mr. Barrett played *Richard*, and McCullough *Richmond*, who does not appear until the fifth act. It was on a Sunday night, and McCullough had stood patiently in the doorway of the little theatre,

watching the progress of the play until his turn to go upon the stage should come. When in the first scene of the fifth act *Richmond* and other characters enter "with forces marching," the feelings of John McCullough (*Richmond*) may be better imagined than described when he saw that one motley individual in top boots a great many sizes too large for him, and a superannuated tin pot by way of a helmet, represented the whole marching and "standing" army and embodied in himself all the available supernumeraries of the theatre. The address which *Richmond* has to make runs thus:

Fellows in arms and my most loving friends,
Bruised underneath the yoke of tyranny,
Thus far into the bowels of the land
Have we marched on without impediment—
and so forth, ending with the appeal:

In God's name, cheerly on, courageous friends,
To reap the harvest of perpetual peace
In this one bloody trial of sharp war.

The situation was too ludicrous for the risible muscles of Barrett and McCullough. The latter, to save his life, could not repress his merriment, as, changing the plural form to the singular, he looked upon the solitary and incongruous warrior, who, evidently not liking the aspect of affairs, was gradually backing off the stage. In vain McCullough cried, "Come back, come back." Finding this ineffectual, he called:

Come on, my solitary friend,
And we will wallop the whole of England.

The audience roared, and the scene ended with a burlesque fight between Barret as *Richard*, and McCullough as *Richmond*, in which the latter cried:

Kind heaven, I thank thee, for my cause is thine,
If Barrett's fit to live, then let McCullough fall.

The newspapers of Virginia City seemed to think that Barrett and McCullough had treated the good people of Gold Hill with contempt. They had no such intention. The whole affair was one of those irresistible appeals to their sense of the ludicrous, before which all laws of decorum and gravity are powerless. With the greatest love and reverence for Shakespeare, the sight of that "army," unique alike in number and in dress, would have been fatal to the severest aspect ever worn by a tragedian.

MINNIE DOYLE has appeared in public as the heroine of a play entitled "Mrs. Joshua Whitcomb," alleged to be the sequel to a popular drama almost similarly entitled, in which Denman Thompson has made money and reputation. Imitation is the sincerest form of flattery, we are assured, and Miss Doyle's latest venture may be regarded as a delicate compliment to the original, but such flattery ought to be radical. It may be news to Miss Doyle as well as to many other admirers of "Joshua Whitcomb" that this popular play made its first appearance on the stage at Theale's Theatre in Williamsburg, and was largely attended, the audience being made up to a great extent of policemen detailed thither by a superintendent, who fancied he saw in its title, the "Female Bathers," opportunity for arrest and prohibition. If "Mrs. Whitcomb" was launched under the same pleasing auspices and won a start in the same way, Miss Doyle will have something to be justly proud of.

✓ Death of William R. Floyd.

WILLIAM RODOLPHE FLOYD, the well known actor and stage manager of Wallack's Theatre, a native of this city, forty-seven years old, died on Thanksgiving morning of an acute attack of the gout. He was apprenticed to a printer when a lad, but he abandoned that trade for the stage, and appeared while yet a minor in "The Child of the Regiment," at an east-side opera house. At twenty-five he became a member of the Wallack company, then playing at the old Wallack Theatre, on Broadway, near Broome street. He played juvenile parts. Lester Wallack finally took a fancy to him and afforded him every opportunity for success. He occasionally played low comedy parts with effect, but it was as stage manager that he was most prominently associated with Wallack's Theatre. He was for two short periods manager, at one time of the Varieties Theatre, New Orleans, and at another of the Globe Theatre, Boston, but the rest of the time, during the last twenty-three years, a member of the Wallack company. His wife survives him. She played *Sam Willoughby*, in "The Ticket-of-Leave Man," with much success, at the Winter Garden Theatre, sixteen years ago. Mr. Floyd was buried on Monday, from the Church of the Transfiguration. Among the persons present were Lester Wallack, Steele Mackaye, Tillotson, F. S. Chanfrau, Dominick C. Murray, F. B. Warde, Samuel Piercy, John Hoey, Col. T. Alston Brown, W. de B. Fryer, John Parselle, Charles Fisher, James Lewis, Mme. Ponisi, Emily Rigl, Rose Coghlan, Mrs. Emily Chamberlain, Mrs. Agnes Booth, Lawrence Barrett, Theodore Moss and wife, Gerald Eyre, Stella Boniface, Ada Dyas, Kate Claxton, Miss Jeffreys Lewis, Mrs. Louise Eldridge, Agnes Elliott, Thomas Whiffen and wife, Charles Thorne,

Laura Joyce, Robson and Crane, Tony Pastor, and Arthur Wallack. The pall-bearers were A. M. Palmer, John McCullough, H. E. Abbey, Wm. Henderson, Dr. Charles Phelps, John Gilbert and William Winter. The body was carried to Long Branch, and interred in the family burial plot in the cemetery there. Masonic burial services were performed Sunday night at the residence on Fourth avenue, by the members of the New York Lodge, F. and A. M.

✦ No Show for the Passion Play.

HENRY E. ABBEY, after, according to his own account, spending \$20,000 in preparations, has deemed it necessary to relinquish his determination to produce the *Passion Play*, and has addressed to the public the following letter in relation thereto:

"In all my managerial experience in the city of New York and elsewhere I have never before found it necessary or advisable to address the public in regard to any intended production upon the stage of my theatre. So much, however, has been said and urged against the representation of this particular drama (if in the general acceptance of that term it may be so called) that it appears incumbent upon me to acquaint the public with the circumstances surrounding my presentation of it, and with the reasons which prevailed to induce me to abandon that intention. I had never seen any performance or representation of the play, but it was first called to my notice by the author. Upon the primary suggestion of its production by me and at my theatre, I felt, as I believe the majority of Christian people feel now, a natural repugnance to its representation on the stage. I was induced, however, to hear it read by its author, who had spent years in the Holy Land studying the subject, and the interest of whose life seems to be centred upon it. I was so impressed with the subject and its treatment by him that I signed a contract for its production at Booth's under his personal supervision. My part of such contract was to furnish the edifice and the money needed. Strange as it may appear, the idea of making money from its representation did not influence me in the slightest degree. On the contrary, I had fully determined to give the proceeds of such representations, after the deduction of the mere expenses of the production, to the poor of New York, and I freely and fully announced my intention so to do to every one who talked with me upon the subject, as will be indicated by several published interviews had with me by representatives of the press. I had also intended that the first representation of the play should be on Tuesday evening, December 7, to which I purposed inviting the clergy, the press, bar and municipal authorities; that no money should be received for admission, but that the performance should be given to those only especially invited; that the audience should be requested to refrain from all demonstrations of approval or disapproval until the close of the representation, and that those present should then decide whether there should be any repetition of the performance. If such decision should have been adverse to its repetition no legislation or legal proceedings would have been necessary to prevent it, for in such event I had determined instantly to withdraw it from the stage. It seemed, however, to be the settled determination to condemn its production in advance, and not to consider that I was as much moved by the sacredness of the subject as any one in the community, and that it was my purpose to have it treated only in the most reverential spirit. It is my conviction that no man whose business success depends upon the approval and patronage of the public has a right to represent that which is regarded with disapproval so positive and expressed in terms so denunciatory as those which greet the mere announcement of an intention to produce the *Passion Play*. While, as I have intimated, I have always entertained the belief that the representation would inevitably inspire feelings of reverence and awaken devotional emotions, rather than occasion the shock to religious sensibilities anticipated, yet I feel that I have no right to set my single opinion against that of an almost entire community and thus to outrage any sentiment they may possess, no matter how unjust I may consider the existence of such sentiment to be. I have therefore concluded not to produce or give any representation whatever of the *Passion Play*. HENRY E. ABBEY."

...Edmund Yates in the last number of the *London World* says: "When will actors and actresses, and particularly actresses, learn good sense and good taste? At a certain period of the entertainment, no matter how flat it may be, or what sign of dissatisfaction may have been expressed, an unhappy individual, who, to do him justice, seems always heartily ashamed of himself, is seen staggering towards the footlights under the weight of a huge be-ribboned basket of flowers, fashioned sometimes in the guise of a ship. This monstrosity is hoisted, with the help of the orchestra, on to the stage, and the 'gifted performer,' generally of course a female, comes forward with an awkward attempt at grateful surprise to receive the cumbrous offering. What ineffable nonsense it is! Do either or any of the parties concerned suppose that any human being in the house, if sane and sober, is taken in by this 'spontaneous tribute of admiration at the feet of genius'? Why, any ballet girl at the 'Nudity' could have as much done for her if she could persuade her 'young man' to go to the necessary expense."

The Musical and Dramatic Courier.

A WEEKLY PAPER

Devoted to Music and the Drama.

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NEW YORK, SATURDAY, DECEMBER 4, 1880.

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HOWARD LOCKWOOD, Publisher,
P. O. Box 3893. 74 DUANE STREET, NEW YORK.

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WILLIAM E. NICKERSON - - - - - EDITOR.

MANAGERS of traveling companies, either musical or dramatic, can have their routes and dates published by forwarding them to THE COURIER.

THE series of four song recitals which Herr Henschel will inaugurate next Tuesday evening, at Steinway Hall, will form an unique, pleasing and instructive species of concert among the various musical entertainments offered this season for public support and appreciation. In London the experiment has been tried by Mr. Henschel with gratifying success. It is not, therefore, too much to expect that here also a proportionate success will attend the talented singer's venture. Mr. Henschel has already won a reputation in New York in the dual capacity of composer and vocalist, especially the latter, as his reception at the first symphony concert and last Saturday night's first concert of the Oratorio Society abundantly proves. A great interest, therefore, is felt in the concerts referred to above, an interest which will, probably, be increased after the first one shall have taken place.

WHILE the English public are studying with varying comment the peculiarities of one who, by some charter or another, calls himself the representative American tragedian, the American people have been challenged to express their opinions regarding one who, after reaping all the possible honors that France had to bestow, left England with a social and professional prestige never before won in the land of fogs, port wine and conservatism. We have spoken the truth of Sarah Bernhardt. The critics of the daily papers and that more trustworthy body of judges, the American people, have indorsed our verdict. After Ristori, the actress Bernhardt can be accorded no standing beyond our own artists. Compared also with the flower of American dramatic art, Bernhardt must be relegated to a subordinate position. We wish to dismiss this subject in as few words as possible. While, therefore, we have Clara Morris to portray the French heroine in terms of dramatic art intelligible to the American public and Agnes Booth to personate the heroines of tragedy, we possess a school of interpretation which leaves no opening for Sarah Bernhardt. But our foreign visitors may not all be measured by the rule of Bernhardt, and in Tomaso Salvini we find a study far more intricate and suggestive than in the lithe and feline Bernhardt, or even the tempestuous and realistic Ristori at her best. Signor Salvini

began on Monday evening his second engagement in the United States, choosing, for some reason, the somewhat rustic city of Philadelphia for his starting point.

THE subject which interests musicians most at present is Boito's "Mefistofele." The opinions expressed upon the work are various, as is to be expected. It is a question whether Boito has written a great opera comparable with those of Verdi, Rossini or Meyerbeer. Certainly the success which has attended its production has not been commensurate with anticipations. Much of the music was silently received at the two representations last week; and although, when it is better known and the composer's idea grasped, applause will be more frequent and greater interest will be felt in the numbers as they succeed each other, it is certainly doubtful whether Boito's creation will ever come to be placed on the list of operas denominated popular. The music is not melodious enough for this. Of course, for the most intelligent judgment to be pronounced upon "Mefistofele," not only are frequent hearings of the work necessary, but a careful and minute examination of the score in private is demanded. Those who are able to do this and afterwards hear the opera a number of times, will arrive at a tolerably correct judgment. It is safe to say, however, that the lustre of Gounod's "Faust" will not be dimmed by the originality and peculiarity of Boito's "Mefistofele."

FORTUNATELY for the public of New York, Signor Salvini is not a stranger. He has played in the metropolis of the United States, and seven years ago our readers had a good opportunity to judge of him in contrast with the tragedians who stood between them and the drama of which he is doubtless the foremost European exponent. In the course of the engagement played by him at the date mentioned Signor Salvini, who brought his own company with him and played altogether in Italian, showed himself in Shakespearean tragedy, in melodrama and in comedy. The tragic characters he assumed were *Hamlet* and *Othello*; the melodramatic were *Conrad* in the "Morte Civile" and *Toussaint L'Ouverture*; while the solitary comedy character was *Sullivan* in the drama similarly entitled, and derived from the German source from which Tom Robertson and E. A. Sothorn derived the popular comedy "David Garrick." Of all these characters the most famous, without a word of question, was *Othello*. The fame of this remarkable conception and still more astonishing execution outlives other memories of Salvini. It created a *furor* in the United States first, and in England upon his return to the Old World. Signor Salvini at that time came heralded much as Bernhardt came, and his attack on the judgment of the critics was not less overwhelming than hers. In presence of his *Othello* and long after the immediate effect of this striking piece of dramatic novelty had given place to the sober judgment which begets real criticism, our friends of the daily press were hushed and stunned. They uttered their plaudits because they were impelled to; and before the opportunity offered for sober discussion the great comet had passed his local perihelion, and the perturbation of other cities drew off attention from the effort to regain its equilibrium in the metropolis.

AMONG the thoughtful who studied Salvini in his various phases there was ample room for doubt and for discussion—not doubt as to his transcendent genius, but as to the truth of his conceptions, and before very long, certainly before his second visit to the metropolis, Salvini was adjudged the first rank among the executants of the stage, the emperor of realism. When McCullough in his speech of welcome to Salvini, a few days ago, said that he had studied him to great advantage, he doubtless spoke the truth; but he had borne in mind one most important point—he had studied his art of acting only—not the great Italian's reading. For, we recollect very well when Salvini was rehearsing *Hamlet* with that admirable artist, Piamonti, as *Ophelia*, McCullough frankly told him,

through an interpreter, that with his manner of treating *Ophelia*—much as the barbarian *Ingomar* would have treated some less spiritually powerful *Parthenia*—he would be hissed off the stage. And just there we have the key to Salvini's acting in Shakespearean tragedies. We grant him a knowledge of stage effect greater than any English-speaking actor since Forrest's days; an intuitive perception of the human passions upon which, within limits, he could play as an organist with the keyboard before him; the power to thrill with the most exquisite pathos, and to upraise with the irresistible volcanic passion. In *Othello* Salvini was terrible. Through two acts the motive of vengeance gained a realization such as no actor, we believe, ever surrendered to. We recall the third and fourth acts of Salvini's *Othello*, even at this date, with somewhat of a tremor. As he ramped and raved about the stage, the fury of his rage was something such as no play-goer of this generation ever saw. The musicians in the orchestra absolutely shrank from this concentrated energy of ferocity. Audiences turned pale as he sprang upon *Iago* and seemed to annihilate him in his furious wrath. He could be compared only to a wild beast, gifted with human capacity for suffering and revenge. His *Othello*, in so far as it pictured the ideal limit of human ferocity and malevolence, was indeed a study. The critics who hunted up and coined adjectives to express it, were justified in all their superlatives. But it was not Shakespeare's *Othello*. In Salvini's version, *Iago* was reduced to the position of a prying sneak, and one of the most complex and most philosophic of Shakespeare's characters was lost. In his relation to *Desdemona*, to the Senate and to *Cassio*—relations which Shakespeare has been at pains to depict as tender, generous, trustful and expressive of a soul cultured to sympathy with beauty for beauty's sake and loyal to loyalty for its sake, with the passion of the Moor subdued by the discipline of the field and the ethics of Venetian civilization—Salvini was woefully at sea. Compared with him in these scenes, John McCullough is as the fifty years of Europe to the cycle of Cathay. Whatever the world praises in McCullough is the deepest damnation of Salvini in all these relations. As for the idea of *Othello* as a citizen of the Venetian Republic, amenable to its laws and influenced by its customs and the graces of its civilization, Salvini seemed to have known and cared nothing. He sprang his *Othello*, a very "Hyrcanian beast," upon the imagination, and tore his way from scene to scene an ideal bully, whose scimitar was always half-way drawn, and who in *Mourzouk*, in comic opera, was admirably caricatured. Indeed, Salvini's *Othello*, while a monster of power, was, nevertheless, a monster and not a Shakespearean character.

SALVINI'S *Hamlet* was not a success. He, too, altered Shakespeare, even as Irving did. What did not harmonize with his view of *Hamlet* he simply dropped. The result was a *Hamlet* who tore things to pieces generally, and upon whom the apparition of the *Ghost*—put upon the stage by the way with a nicety of realistic management such as we have never seen equaled—had the effect only of forty drops of ammonia upon a debilitated nervous system. As for tremor, speculation, an awakening of the psychologic train, or an appeal to even superstition, nothing could be further from Salvini's notion. Denied the luxury of taking *Ophelia* by the nape of her neck and shaking her, not to say thrashing her severely, he expressed his feelings pointedly by glaring at her as though for two cents he would have eaten her on the spot. The delicate shades of feeling in the soliloquies in the scene with *Gertrude*, and even with the *Gravedigger*, were all lost. He played *Hamlet* as a savage, and a fierce one at that, who had been crossed in love, swindled out of a kingdom, warned of his rights and wrongs, and was only restrained from readjusting matters with a club because the text of the play would not permit such a vigorous solution of the problem. In "La Morte Civile," however, he appeared in quite another guise. Here there was no idealization, no subjective play, no subtle analysis of character, no philosophic speculation to illustrate. Giacometti was

TRADE TOPICS.

NOTES AND ACTIONS.

...George Bothner says business is very good.

...The Steck concert grand was used at the Liederkranz concert on Sunday night.

...Nieman Schworm, piano case manufacturer, of this city, has given a chattel mortgage for \$1,180.

...F. F. Veling, the Steck agent in Pottsville, Pa., arrived in this city on Wednesday afternoon.

...Alfred Dolge has thirty thousand feet of logs at Otter Lake, and twenty thousand feet at Brockett's Bridge.

...M. Steinert, of New Haven and Providence, was in this city on Saturday. He reports business as excellent.

...The Steinway agency for Albany and the surrounding counties has been transferred from Fred. H. Cluett to Cluett & Sons.

...Samuel Nordheimer, of A. & S. Nordheimer, Steinway & Sons' agents at Montreal and Toronto, arrived in New York on Saturday, and remained during most of this week.

...Hammacher & Co., pianoforte hardware dealers, say that business is good; better, in fact, than at any time during the summer. The prospects are in favor of a good winter's trade.

...The Standard Quartet, which formerly gave its concerts in Standard Hall, will this season give them in Steck Hall, 11 East Fourteenth street. The first concert takes place on next Tuesday evening.

...Behning & Co., of East One hundred and twenty-fifth street, say that business is very good, the only trouble being their inability to fill their large orders. H. T. Judd, their agent in Mount Holly, N. J., was in town on Saturday.

...F. Connor, of 239 East Forty-first street, says that business is very good, and he cannot fill his orders fast enough. He has a square grand on exhibition at the St. Francis Xavier's Fair in Fourteenth street, and it has been admired very much.

...Claudius S. Grafulla, the well known band master, until recently leader of the Seventh Regiment Band, died at his residence in East Tenth street, on Thursday evening, aged 68. A more extended obituary notice of Mr. Grafulla will appear in THE COURIER of next week.

...James & Holstrom say that business is very good. They were visited during last week by Lyman Payne, of Middleton, Conn., on Tuesday; S. T. Pomeroy, of Bridgeport, Conn., on Wednesday. A. B. Phelps, of Chestnut street, Philadelphia, also visited them. Mr. Phelps was confined to his house with rheumatism for four months, and this is his first visit to New York since his sickness. He is, however, looking well.

...The Hartford (Conn.) correspondent of THE COURIER writes under date of November 27: "Inquiring dealers in pianos, organs, &c., discover that, just preceding and for the few days since Thanksgiving, trade has been rather quiet. Shoninger & Co. have opened their new store, and are in full operation. M. Steinert, of New Haven, has followed suit and opened a wareroom here, representing the Gabler and Kranich & Bach pianos and Geo. Wood & Co.'s organs. It would seem as if the people ought to be well supplied with musical instruments."

...The Rochester (N. Y.) correspondent of THE COURIER, writing under date of November 23, says: "The music trade is to all appearances looking up since the election. Geo. D. Smith reports sales of instruments as good, having disposed of fifteen pianos of different makes in the last three weeks. His next musicale will take place on the evening of the 30th inst., in his music parlors, which are the best appointed of any in western New York. He always has the best of talent, and his musicales are very enjoyable."

...Dunham & Sons, piano manufacturers at Fourth avenue and One hundred and fifty-sixth street, made an assignment on Thursday to Ernest Reinking. The preferred claims are put at \$19,409.37, and their total liabilities at \$40,000. Their assets are said to be nominally much larger. A judgment for \$5,360 was obtained against the firm recently, by S. Schwartz, for the loss of a leg by one of its trucks, and notes for \$10,000 were about falling due. The present members of the firm are David H. & John B. Dunham. The house was established in 1834, by John B. Dunham, the father of these men, who died in 1873.

...Ernest Gabler, of 220 East Twenty-second street, whose large factory was burnt out a few weeks ago, was found in his shop opposite the scene of the fire. He spoke as follows: "I have just been informed by the insurance men of my actual loss, and I find that my stock was damaged to the extent of \$125,000, while the insurance on it was only \$33,000. Of my whole stock only 125 pianos were saved in a respectable condition. Since the fire I have opened this small store, and also a large establishment at the corner of Fourteenth street and Third avenue. Up to this time I have found it almost impossible to fill the orders which have come pouring in. I am now, however, prepared to fill any orders I may receive. The old factory is being rapidly rebuilt, and I hope to occupy it in two weeks."

GERMAN COMEDIES AND AMERICAN ADAPTERS.

THE explorer who first discovered the adaptability of the German drama to American needs builded wiser than he knew, for half the successful comedies of the day are derived from that source. We are all apt to credit German humor with a certain elephantine clumsiness that needs any amount of galvanizing after it has been polished, before it can become satisfactory to American audiences, but there must be a kinship of appreciation between us and the heavy persons of the pure Teutonic family in burlesquing whom so many hundred indifferent clowns make salaries compared with which professional gentlemen, eminent lawyers, hard-working doctors, experts, journalists, and even legitimate actors secure a bare means of subsistence. Four plays derived from the German and touched up with more or less felicity are now doing well, not to mention German libretti. Will Eaton's "All the Rage," the "Guv'nor" at Wallack's and the Boston Park, "Our Gentlemen Friends," Shannon and Edeson's "Golden Game" are unquestioned Germans by birth. Leonard Grover's "Boarding House" and "My Son-in-Law," the latter playing to large audiences at the Broad, Philadelphia, and several others which we do not instantly recall, have at least a German foundation. We are very apt to insist that American humor is *sui generis*, and to explain its failure to impress Europeans by attributing a subtle discernment to ourselves which is wanting in others; but the fact that our real dramatic successes which are not French or English are derived from German sources is reason enough for believing that we are nothing like as clever as we try to persuade ourselves. Lord Beaconsfield in "Endymion" says that America is not inventive, and must always remain colonial because it borrows its religion, its laws and its customs. If borrowing dramatic literature lays us open to the charge we are colonial to the last degree. What is worse—we are not honest enough to acknowledge our obligation, nor ingenious enough to make our first attempts at modification successful. It is hard to believe that Mr. Lankester, in securing material for the "Guv'nor," was forced to work over a piece which J. B. Runnion, of the Chicago Tribune, turned into a most clumsy comedy entitled "Hearts and Diamonds," and produced in his city in 1875; yet such is the fact. "Champagne and Oysters" was German first, before it became American. The drama in Germany is an exotic, while it is American by heredity. Yet Americans cannot write good plays, but must depend on Europe for their outlines. As between the French and the German moreover, the latter is infinitely preferable. The Teutonic mind can revel in a jest that, however clumsy or puerile, is free from the imputation of prurience; and has a sort of startling originality refreshing after the labored and intricate humor of the Gallic school.

Musical Suffering.

ONCE heard a non-musical friend say of herself and another, after listening to an exquisitely played trio of Mozart's, "It was eighteen pages, and we bore it well!" To which, of course, a laugh was the only possible answer. But the negative sufferings of unmusical people can be nothing to the positive agonies of those others, blessed or cursed, with a sense of time and tune, when doomed to be auditors of "a little music." As to the instrumental, one braces one's nerves for what is going to happen; but when it comes to the vocal, one often feels inclined to put one's fingers in one's ears and scream. The torture—I use the word deliberately—that it is to sit and smile at a smiling young lady's singing flat, perhaps a quarter of a tone, with the most delightful unconsciousness, or pounding away at a deafening accompaniment, which is sometimes a blessing as it hides all errors of voice and style! And what patience it takes to say, "Thank you!" to a young man who has, perhaps, a really fine voice and great love for music, but has never learned his notes, and sings entirely from ear. Consequently, his unhappy accompanist has to run after him, stopping out a crotchet here, and lengthening a crotchet there; abolishing time altogether, and only too glad to be "in at the death" with a few extempore chords. Yet both these young singers probably consider themselves, and are considered by their friends, as accomplished performers.—*Good Words.*

...Liberati was a soloist at the concert of the Baltimore Haydn Society on December 2.

not Shakespeare, to propound a problem for solution. Conrad was a character of like passions with ourselves, not even a *Jean Valjean*, only a commonplace personage tried in the furnace of affliction which tempers or consumes us all. We know nothing of him, save in the objective circumstance condemned to the galleys for crime, he escapes to seek his wife and child. His jealousy is stimulated by a priest, and the catastrophe that ends the play is not unique or even unusual. Here all the fascination is in a realistic display of the action, without any trace of the mental or moral operation. In his rage we find only a remarkable ability to display the attributes to anger. In his love and hate we rehearse the stories of the daily papers; in his death we see only that extraordinary counterfeit of the last pang that Bernhardt relies upon for a final call, that Croizette exaggerated into a sensation, and that the monthly nurse and hospital attendant can better appreciate than the layman in the audience. It is art, undoubtedly—it is impressive art; but it is not the art which brings the beholder into rapport with the mysteries that impinge on nature at every turn and wait for a revelation; not the art that stirs the imagination to reach forth into the unknown and grasp at the secrets of life. It is realism, pure and simple; the perfection of representing things as they are; not a suggestion of life as it may be. But it must not be understood that we mean to depreciate Salvini as an artist. To a limited few, E. A. Sothorn among them, it was given in one day to make a contrast, and to learn a lesson most memorable. One day, in the same city, and within a few hours, Sothorn and Salvini played virtually the same part, the one appearing as *David Garrick* and the other as *Sullivan*. The characters are identical, except that a century of European progress intervenes between them. Our readers are familiar with *Garrick*. They will recall the boisterous and exuberant intoxication of the actor who is bound by his word to disgust the woman he loves; they will recall his noisy humor and his staggering rudeness. In the eighteenth century drunkenness required such emphasis to win disapprobation. But *Sullivan* lived in the nineteenth, when a word or a gesture beyond the limits of propriety is apt to shock and offend to the last degree. Where *Garrick* staggers and raves, shouts his affronts and roars his contempt, *Sullivan* merely checks a tendency to reel, smiles fatuously upon the lady he is pledged to offend, and tempers his condition to the taste of the day. *Garrick* is roaring drunk, as he must be to fulfill the eighteenth century idea of gross indulgence; *Sullivan* is a little "full" only. But whereas, to our taste, the former is ludicrous with a pathetic side, the latter is revolting, and the sense of sacrifice begins to dawn only after the heroic gentleman has retired from the scene to bury his misery in his study. This is art of a high order, and nobody was at the time of which we speak more ready to express enthusiastic admiration than the *Garrick* of a few hours before. During his present engagement Signor Salvini will play in Italian, while his company performs in English. He has been compelled to adopt this polyglot method because, first, he has learned how little interest the American public take in a play whose dialogue must be a constant riddle, and second, because he admits his inability to master the English language. To this misfortune must be attributed the imperfection of all Salvini's Shakespearean conceptions in the past. He has seen the wonderful characters through the opaque medium of the Latin temperament. He has read a translation of "Hamlet" which, retranslated, is gibberish. We remember having seen one which renders a famous passage somewhat as follows:

Not an unhappy man, for we have no faith in luck; providence falls with a sparrow. If it be, it is; not now; 'tis to come. If not then, it is; not now, but it will come, for the readiness is the all.

Doubtless during his absence from the United States—for so we have a right to regard it—Signor Salvini has availed himself of Shakespeare in the original tongue under learned expositors, and will present Shakespearean characters more readily recognizable than those of the past who masqueraded as *Othello* and *Hamlet*.

Pipe Organ Trade.

AT this time of the year the pipe organ trade is rather brisk on account of the near approach of Christmas, with its deluge of music, when organs have to be overhauled and tuned for that special yearly occasion. Odell Brothers report a remarkably good trade, having obtained no less than four new contracts within a very short space of time. This is due to the general excellence of all their workmanship and to the real satisfaction which their instruments invariably give. They have received an order for a two-manual organ for St. Stephen's Church, Harrisburg, Pa.; another for a two-manual organ for Harlem Baptist Church, situated in One hundred and eleventh street; also, the trustees of the Sixth Avenue Baptist Church, Brooklyn, have commissioned them to build a two-manual organ for that edifice; and, lastly, they have been ordered to build a one-manual organ for the Collegiate Chapel, Fifty-fourth street. Besides these four new orders, which represent a good deal of labor and money, they shipped from their factory on last Tuesday the organ for the Holy Trinity Church, Harlem, which will be ready for use by December 7. A wedding of one of the trustees will take place in the edifice on that day. Messrs. Odell Brothers are to be congratulated on the prosperous state of their business, all of which they thoroughly well deserve.

Reports from other organ builders are not now at hand, but there can be no doubt that trade at present is in a satisfactory condition for most of them.

An American Organ in Italy.

THE following is translated from a recent number of a leading Italian newspaper, *La Luce*, of Parma, Italy: "At the residence of the renowned artist, Chev. Italo Campanini, we lately had the pleasure of hearing an instrument of singular perfection. It was an organ constructed on the harmonium plan, which our host brought out from New York. Mason & Hamlin, the manufacturers, were awarded the gold medal for this instrument at the Vienna, Santiago, Philadelphia and both Paris Expositions, while Liszt, Gounod, Thomas, Strauss (the younger), our own artists, and several well known directors of musical conservatories have been lavish in their praise of the same. This organ has fourteen registers, five octaves, and is of marvelous mechanism for simplicity and elegant solidity. It is equally useful for church, theatre and private dwelling, and without having the monotony of the harmonium it produces the various chimes of the organ, now sweet, insinuating, grave, then loud, organ like. The human voice, the flute and the basso link themselves together with the viola, the tremoli and the celestial voices of the seraphim, thus producing a rich harmony, saturated, as it were, with religious unction. Italo Campanini, always looking to the progress of art, is very happy to call his countrymen's attention to the Mason & Hamlin organ, and offers to their criticism a specimen hitherto unsurpassed."

A Talk with William Steinway.

A REPRESENTATIVE of THE COURIER called at the warerooms of Steinway & Sons, in East Fourteenth street, this week, and found Wm. Steinway sitting at his desk with letters and papers of all descriptions piled up before him.

"I am glad to see you back again at your old post," said the reporter.

"Yes, and I am glad to be here. My health is fully recovered now, and I can assure you there is all the business here that I can attend to. Besides this I have to look after \$2,000,000 worth of property outside, not only of my own but for my nephews. Why here," continued Mr. Steinway, pulling a large envelope full of papers from his pocket, "is a sale I made yesterday of a house in Lexington avenue, for which I received cash down."

"How do you find business?"

"Good. We have no reason to complain. We are doing a very large business, especially in the retail department. Why we are selling more than one-half of our squares and uprights at retail, and three-fourths of our grands."

"How does business here compare with the other side?"

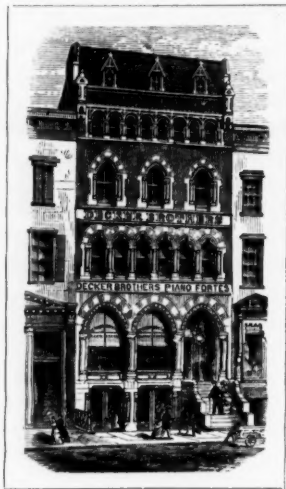
"There is no comparison. Business there is very dull. Their crops have been very poor and times with them are hard. I wish some of our workmen who are all the while discontented, and trying to get up strikes, could go to the other side for a little while, they would then appreciate the advantages they are enjoying here. I have a number of workmen in my employ who are receiving \$30 a week. But few workmen on the other side get over one-quarter of that amount."

"How many pianos a week are you manufacturing now?"

"We are turning out about sixty and are selling seventy. Fortunately we had a large stock made up in the summer. I suppose you know," continued Mr. Steinway, "that we are going to make some alterations here for next year? We shall make two private offices of the building and send the bookkeepers into the other room. This will be much better for all parties concerned. I shall then have the entire front of the building for myself, and so will not be continually interrupted as I am at present by every one who comes into the office to see Mr. Treibler or others connected with the establishment."

Decker Brothers.

DECKER BROTHERS began business as a firm of pianoforte manufacturers in 1862. Both brothers had grown up in the trade, and John Jacob Decker displayed so much skill and judgment that he was first made superintendent of the factory and afterward a partner of the firm by which he had been employed. With this ripe experience and a small capital derived from their savings they began in a small place in Varick street to make square pianos for the retail trade of this city. They determined at the start to make only the best pianofortes, and were so careful in the selection of materials that in a little while lumber merchants, ivory importers, varnish dealers, iron founders, wire makers, and men in other lines of trade soon recognized the fact that they required the very best supplies that money could procure and would take nothing else. Moreover, they effected radical improvements in the structure of the piano, based on a scientific comprehension of the subject and developed after repeated experiments. These improvements justified their expectations by markedly increasing the tone of their instruments. The first pianos they produced—two square instru-



ments—were lent to Carl Anschutz, for use in concerts; he was then (December, 1862) conducting in the Opera House in this city, and they drew forth from that celebrated conductor and musician a very complimentary letter, in which he said of them: "They have stamped your reputation as manufacturers of the highest class. * * * I freely acknowledge that neither in Europe nor in the United States have I enjoyed the music of a pianoforte as I did last night, when your superb instruments were being played in the Opera House. * * * Their tone is beautiful beyond expression, and as powerful as most grands now in use."

This letter brought Decker Brothers at once into prominent notice. Their reputation steadily widened and their business increased proportionately until they were compelled to seek more commodious quarters in an extensive factory and warehouse in Bleecker street. Finally, in about ten years after beginning business they moved into their handsome building, 133 Union Square, shown by the accompanying cut, and at the same time to a new factory on Thirty-fifth street, between Eighth and Ninth avenues, which has a front of 125 feet and extends through to Thirty-fourth street. This factory ranks with those of the older manufacturers in point of size and facilities for producing all varieties of pianofortes, while in labor-saving machinery, designed exclusively for the various features of this manufacture, it is second to none. Decker Brothers have themselves invented several important machines for improving the work of construction and for economizing time, and these adjuncts alone give them advantages possessed by few or no pianoforte makers in the world. The number of pianos made and sold by them, during the first ten years of their business career, was greater, with one exception, than in the case of any other first-class establishment, and the ratio of increase since shown in their manufacture is equally encouraging. Such results are possible only when reputation is based on solid merit. It is a significant fact that, in spite of the well known jealousy and disposition to depreciate the merits of each other's instruments existing among the pianoforte manufacturers of this city, there is hardly one man in the trade who will hesitate to admit that Decker Brothers make a really first-class instrument. That this reputation is merited will be seen by the following extract from a letter of E. Haanel, Professor of Physics, Faraday Hall and University of Victoria, Coburg, Canada. After saying that the piano in question had been put by him to the rather novel use of demonstrating certain laws of acoustics to his class in physics, he continues: "This has necessarily led to a careful investigation of its acoustic properties, and I may say that there is scarcely a part of the instrument, considered as an acoustic apparatus, which I have omitted to examine. I have been so delighted during the progress of this examination, not alone with the conscientious workmanship of every part of the instrument, but especially with the ingenuity and skill manifested by the Decker Brothers in overcoming the inherent acoustic difficulties encountered in the construction of a square piano and assuring to its tones purity, sweetness, strength, harmony and prolongation (singing), that I feel it a pleasure to call attention to its excellencies in these respects."

Trade in Boston.

BOSTON, Mass., November 30, 1880.

To the Editor of The Courier:

FOR many years past it has been noteworthy that in Boston the sales of pianos, organs and other musical instruments have been as large about this season of the year as they are at Christmas time.

Boston is the representative city of New England. New England is the home of Thanksgiving reunions. At this time the members of scattered families make their annual visits home, and so it happens that almost every New England family which has in view the purchase of an organ or a piano—or some less expensive musical instrument—anticipates Christmas time and purchases now rather than then.

I think this a curious feature of the New England trade, as distinguished from the New York, Southern and Western trades, which always flourish best at the holidays.

Trade has been very good, but not quite so good as last year, owing, no doubt, to the fact that the Boston manufacturers undoubtedly secured some of the New York trade while the strikes prevailed there. Most of the warerooms in Boston to-day display a good stock. Yet in some instances certain manufacturers claim that they have been too highly favored with orders and are obliged to keep good customers waiting.

In the warerooms of those who sell New York pianos, there is a scarcity of the cheaper grades. The inference is that the best selling pianos are those which rank as leaders and those which are sold for the lowest prices.

The successful Boston houses to-day may be placed in one or the other of these classes.

Boston has two houses at least of the first rank among the piano manufacturers, and two or more which make the low figures. All of these seem to have more than their share of orders, and are exceedingly prosperous. With the organ houses the same is true, the best and the cheapest catch the trade.

At the present time there is a scarcity here of good second-hand pianos. Inquirers for such are frequent, but stocks in all the various warerooms are very light.

As I go up and down piano row here, I see a new name added to the list of piano makers. Others also have started in Boston within the year, and I believe the buying portion of the great music trade which has not recently visited the Hub would be well repaid to hunt them out. After the excitement of the fall trade has subsided you may look for a persistent effort on the part of all the musical instrument manufacturers and music dealers here to secure a larger outlet for their pianos, organs, sheet music, &c., in the South and West. I hear it whispered that one of Boston's most successful sheet music houses will soon make an attack on the Chicago market. It seems to me a push in the same direction by several Boston piano and organ makers would be productive of grand results in the future.

Y. T.

Table of Exports and Imports.

[SPECIALLY COMPILED FOR THE COURIER.]

EXPORTATION of musical instruments from the Port of New York for the week ended November 30, 1880:

TO WHERE EXPORTED.	ORGANS.		PIANOFORTES.		MUS. INSTRS.	
	No.	Value.	No.	Value.	Cases.	Value.
Africa.....	1	\$125	..	..	..	..
Bremen.....	23	1,100	..	..	..	..
Bristol.....	2	250	..	..	..	..
British West Indies.....	..	..	..	..	1	\$105
Cuba.....	..	..	..	..	3	35
Glasgow.....	1	250	..	..	..	..
Hamburg.....	2	234	1	\$300	*6	200
Liverpool.....	2	175	4	1,500	..	..
London.....	..	..	..	..	†51	900
Mexico.....	3	333	..	..	..	..
Totals.....	34	\$2,467	5	\$1,800	61	\$1,240

*Piano materials. †Orguinettes.

IMPORTS.

Musical Instruments, 59 cases.....value. \$10,140

EXPORTS FROM BOSTON.

For the week ended November 26, 1880.

TO WHERE EXPORTED.	ORGANS.		PIANOFORTES.		MUS. INSTRS.	
	No.	Value.	No.	Value.	Cases.	Value.
Australia.....	80	\$5,849	..	..	..	..
England.....	9	800	..	..	..	..
Totals.....	89	\$6,649	..	..	..	..

....Sir Julius Benedict, the distinguished English composer and orchestral leader, who accompanied Jenny Lind to America and who is the author of the opera of "The Crusaders" and of the oratorio of "St. Peter," was on Saturday operated on for cataract. Both eyes are endangered. He is in his seventy-seventh year, and was recently married.

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[This department has been established to give members of the musical and theatrical professions an opportunity of keeping their names and addresses before the public. Cards under this heading will be inserted for \$10 per year each.]

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Band Leader, 83 East 10th st., N. Y. City.

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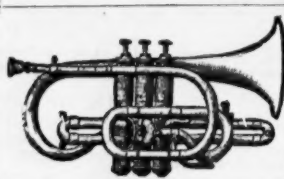
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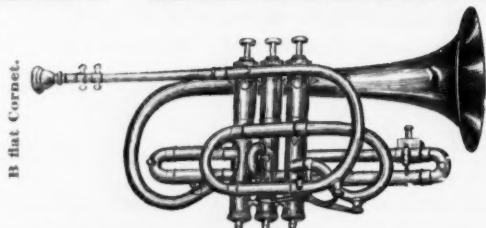
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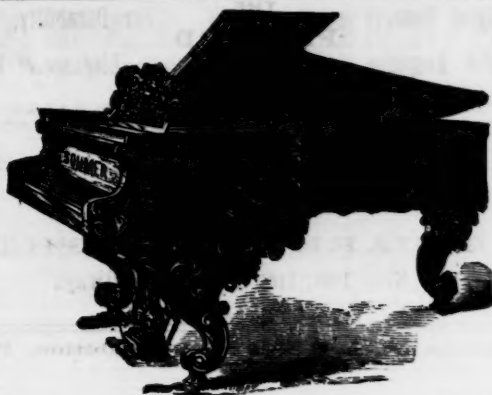
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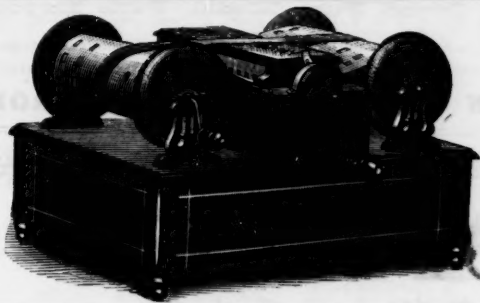
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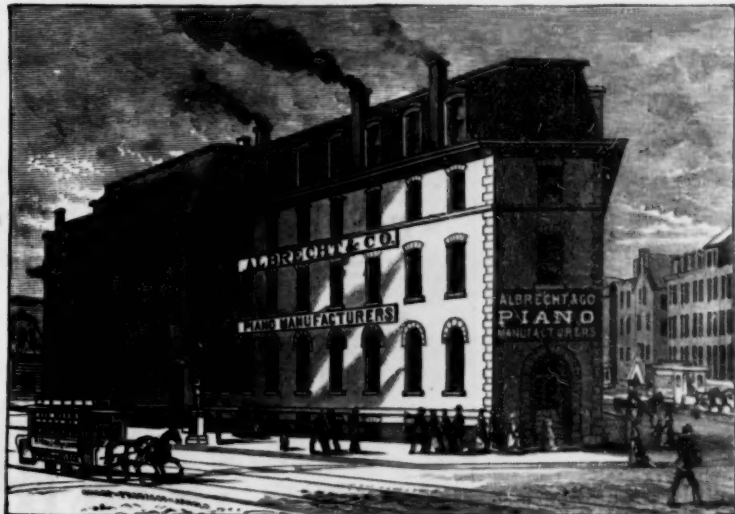
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